

SIGHT AND SOUND

PRICE
SIXPENCE

WINTER 1936-37
VOL.5. N° 20



REMBRANDT
(UNITED ARTISTS)

PUBLISHED BY THE BRITISH FILM INSTITUTE

A magnificent Film Service now available for Schools—



WHEN the use of Films in Schools was first broached, a number of difficulties had to be overcome. First, there were comparatively few films really suitable for use in schools. Secondly, the cost of projectors placed them beyond reach of most schools. Thirdly, there was the difficulty of persuading local authorities to provide funds for either projectors or films.

FILMS

The first difficulty has been overcome by the publication of the comprehensive list of educational films issued by Educational and General Services. These films, which are drawn from many sources, include Geography, History, Nature Study, General Science, Physiology, and Handicraft, and can be fitted into a scheme of work for any type of school. They can be purchased outright or hired at moderate fees.

CARRICK FILMS

E.G.S. are the sole distributors for the well-known series of Silent Classroom Films known as 'Carricks.' These films have been designed to meet the requirements of the Glasgow Education Committee and have been approved by them for use in Glasgow schools.

TEACHING NOTES prepared and approved by the same Authority are available with each film.

PROJECTORS

By universal agreement the 16 mm. film has been adopted because it fulfils the needs of schools and meets the regulations that govern the exhibition of films in schools. Projectors have been produced by a large number of manufacturers at a wide range of prices, some for sound, some for silent films, and others for both. It is also possible to secure a projector for use with both 16 mm. and 9.5 mm. films.

THE PROBLEMS OF THE SCHOOLS SOLVED

Until now the real problem has been the expense of installing suitable equipment, but this difficulty has been considerably minimised by the subscription scheme for films and equipment which has been devised by Educational and General Services of which full particulars will be sent on application.

E.G.S. give unbiased advice to any school with regard to the best apparatus and how to secure a really first-class installation. They will give free instruction for operating the machines so that the best results are obtained and will supply a regular programme of films, silent or sound, to suit the particular needs of the school. All E.G.S. films have been made by the Teaching Profession for the Teaching Profession for inclusion in the school curricula.

E.G.S. DEMONSTRATION ROOM

A wide range of Projectors (Sound and Silent) can be seen in operation, together with films, at the E.G.S. Demonstration Room at 37 Golden Square. Phone : Gerrard 3416.

WRITE TO US FOR FREE INFORMATION AND ADVICE

To TRADING CORPORATION FOR EDUCATIONAL AND GENERAL SERVICES LTD.,
(CINEMA AND RADIO SUPPLIES) 37 Golden Square, London, W.1.

We should like to consider the possibility of installing a Cine Projector in our school, and as a preliminary should be glad to have copies of brochures describing your free service and film library.

Name

School

Address



16 mm. SOUND FILMS

Have your 35 mm. Sound Films
Variable Area or Variable
Density, reduced to 16 mm. by

**BTH OPTICAL
REDUCTION METHOD**
which gives the
BEST TONAL QUALITY

Information and Quotations from

Sound Reproducer Sales :

The British Thomson-Houston Co. Ltd.
Crown House, Aldwych, London, W.C.2

TELEPHONE - - - TEMPLE BAR 8040

BTH

RUGBY

THE BRITISH THOMSON-HOUSTON COMPANY LIMITED, RUGBY, ENGLAND

A2072N



world **FILM** news

"World Film News" has now published ten numbers

In these issues its contributors have included Bernard Shaw, J. B. Priestley, Cedric Belfrage, Stephen King-Hall, Graham Greene, Michael Balcon, Francis Meynell, Val Gielgud, Andrew Buchanan, John Grierson and many other celebrated men in the world of films and broadcasting.

It has raised many questions of importance to producers and directors, to teachers and educa-

tionists, and to all those concerned with the cinema as a vital and progressive force.

It has published the results of the Film Council's enquiries into *British Censorship Methods*, the *effect of War Films on Children*, and the *finance behind British and American film production*.

The views of "World Film News" have been quoted in more than eighty British newspapers.

ONE SHILLING MONTHLY

SUBSCRIPTION 15s per annum **SPECIAL SUBSCRIPTION** to film society members 10s per annum

BUSINESS OFFICE: 217-218 Temple Chambers, Temple Avenue, E.C.4

PHONE: Central 2483

LIFE AND LETTERS TO-DAY

(Edited by Robert Herring and Petrie Townshend)

THE QUARTERLY 2/6 THAT COUNTS

gives

Constructive Criticism of Films in a Special Cinema Section.

SPRING Number, published at the end of February, contains—

**PROGRAMME FOR TEACHING THEORY AND
PRACTICE OF FILM DIRECTION - S. M. EISENSTEIN
SHAKESPEARE ON THE SCREEN - ROBERT HERRING
CHINA AND THE CINEMA - - - WINIFRED HOLMES**

Other contributors include Marianne Moore, Dylan Thomas, George Garrett, Michael Sayers, Teo Poh Leng, etc., etc.

On Sale at all Bookshops and Bookstalls, or from 26 Maiden Lane, W.C.2

ACADEMY CINEMA 165 Oxford Street

presents famous international films

GERRARD 2981
(Organiser: ELSIE COHEN)

Now Showing

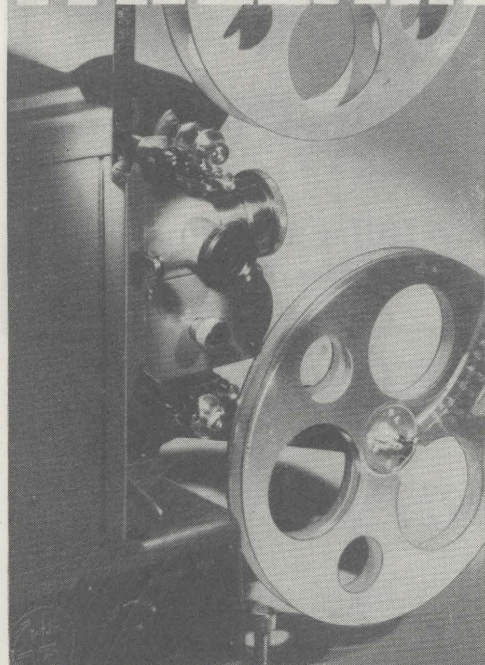
PAULA WESSELY in "ERNTE" (Harvest)

Coming

WILLY FORST'S "BURGTHEATER"

NOTICES OF NEW PRESENTATIONS WILL BE SENT ON RECEIPT OF NAME AND ADDRESS

PAILLARD-Bolex G.3 AND G916



Now available with **FOUR-BLADED SHUTTER** **F-L-I-C-K-E-R** eliminated from home movies

The term "flickerless" (in spite of its frequent misuse in describing cine projection) really means flickerless when applied to the new Paillard Four-Bladed Shutter mechanism.

This is because Paillard engineers have been able to take advantage of the enormous light reserves of the Bolex to perfect a mechanism giving a four-blade shutter effect that brings an entirely new standard of projection to home movies.

And this is not all—you get 25 per cent longer programmes from your films because the film is projected at 12 pictures per second—yet there is no appreciable slowing up of motion. Projection is quieter (no need to race the film in an effort to cut down flicker) and film wear reduced.

Also, if your camera will film at 12 pictures per second you can shoot certain subjects at this speed and not only economise film but get pictures under lighting conditions that would be impossible at higher speeds.

We can guarantee you a thrill when you see what this new Paillard Four-Blade Shutter will do.

Both the model **G.3** and **G.916** are available either as standard machines or fitted with the new Four-Blade Shutter mechanism.

G.3 Projector, fitted 2" lens and 500 watt lamp **£60**
Hugo Meyer special eccentric f/20mm. lens for projection of 8mm. film **£4**

Model G.916 for projecting 9.5 and 16mm. films. Price, with Dallmeyer 2" lens and 500 watt lamp **£47**

WRITE FOR DETAILS TO DEPT. S.S.

CINEX LTD., 70 HIGH HOLBORN, LONDON, W.C.1

Delightful to Children

"TOY-TOWN TOUR"

Peeps at a Miniature Township with Shops, Station, Docks and Airport.
200 ft. 16 mm. copies, 50/-. Rhymed Titles.

FILM EDITORIAL SERVICE

94 WARDOUR STREET, W.1

Phone : Gerrard 3856

COSMOPOLITAN FILMS LTD.

279 VICTORIA STREET, TORONTO.

Distributors in Canada of specialised productions, including foreign films and documentary films. Communications welcomed from British and Continental producers.



★ **SIGHT AND SOUND** IS EXACTLY WHAT OUR ENORMOUS LIBRARY CONTAINS (15 million feet of all subjects)
Furthermore, why not cut your SIGHT AND SOUND in OUR SPACIOUS EDITING BAYS?

Now Available!

THE FIRST GREAT SOUND-FILM ON 16 MM.

"THE ROAD TO LIFE"

Ekk's famous picture of the re-making of Russia's "wild-boys" into honest citizens.

An ideal subject for every school, film society, educational and religious organisation, and for general entertainment.

ALSO

"HEY-RUP"

A gay Czecho-slovakian satire on "Big Business," with a first-rate comedy pair, well directed.

(OTHER FRENCH, GERMAN, AMERICAN & BRITISH PRODUCTIONS WILL BE AVAILABLE SHORTLY)

Films for sale or hire, with or without equipment, apply

**INTERNATIONAL SOUND
FILMS LTD.**

5 GREAT ORMOND ST. W.C.1 (Chancery 8125)

The New Technique of Screen Writing

**A Practical Guide to the Writing
and Marketing of Photoplays**

by

TAMAR LANE

342 pages 9×6 15s net

THE author, who is an editor, scenarist and executive connected with several prominent West Coast studios, deals not only with the theories but with the concrete facts and conditions to be met by the writer who hopes to succeed commercially in the cinema world. He not only shows how screen manuscripts should be written, but explains how it is done in the studios.

In addition to the chapters on photo-playwriting, the book includes specimen scripts of (1) an original screen play, (2) a treatment or adaption, (3) a detailed shooting continuity.

McGraw-Hill Publishing Co.
Aldwych House, London, W.C.2 Ltd.

Announcement

WESTERN ELECTRIC COMPANY LTD. announces that from Monday, November 30th 1936 the film business formerly carried on by its Industrial and Educational Department and management of its Road Show Service will be transferred to SOUND-SERVICES LIMITED.

Continuity of policies and the smooth carrying out of contracts in hand will be assured by the entire personnel and equipment of the Industrial and Educational Department of the Western Electric

Company and of its Road Show Service being transferred to SOUND-SERVICES LIMITED.

The Road Show Service will continue to benefit from the technical resources of the Western Electric Company Ltd., using Western Electric equipment, serviced by Western Electric engineers.

The policies of Sound-Services Limited will be devoted to the development of the use of films for industrial and educational purposes.

All communications should be addressed to:

SOUND-SERVICES LTD.

BUSH HOUSE, LONDON. W.C.2

Temple Bar 9621

SIGHT AND SOUND

PUBLISHED BY THE BRITISH FILM INSTITUTE, 4 GREAT RUSSELL STREET, LONDON, W.C.1

VOLUME 5, No. 20

CONTENTS

WINTER, 1936-37

	page		page
THE MOYNE REPORT Ivor Montagu	120	DOCUMENTARY FILMS A. Vesselo	143
FILMS FOR AFRICANS G. C. Latham	123	FILMS AND SCIENCE Lancelot Hogben, Julian Huxley, R. A. Watson Watt and B. A. Keen	150
ADOLPH ZUKOR 1912-1937	126	THE USE OF LOOPED FILMS Max Kaufmann	152
FILMS FOR CHILDREN Simon Rowson, Emanuel Miller and Sidney Bernstein	128	CLASSROOM METHODS J. L. Hardie	154
FILMS OF THE QUARTER Alistair Cooke	136	EDUCATIONAL FILMS IN U.S.S.R. V. Solev	156
CONTINENTAL FILMS A. Vesselo	140	CINEMICROGRAPHY Frank Goodliffe	161

NEWS OF THE QUARTER, p. 117; BOOK REVIEWS, p. 148; AND NOW RAWTENSTALL, p. 155; EDUCATIONAL FILMS IN AMERICA, p. 158; SUB-STANDARD PROJECTION, p. 160; TECHNICAL PROGRESS 1936, p. 163; FILMS AND SCIENTIFIC RESEARCH, p. 164; THE R.P.S. EXHIBITION, p. 165; TECHNICAL JOURNALS, p. 166; DUTY FREE ENTRY OF EDUCATIONAL FILMS INTO CANADA, p. 166; WHAT THE B.F.I. IS DOING, p. 167; B.F.I. BRANCHES, p. 168; SCOTLAND, p. 169; RELIGIOUS FILM SOCIETIES, p. 170; FILM SOCIETIES, p. 171; AMATEUR CINE CLUBS, p. 172.

THE FUTURE OF BRITISH FILMS

THE financial crisis in the British film industry with which the new year opened is the culmination of a boom in film production which has been facilitated by the Cinematograph Films Act, 1927. The extent of the losses actually incurred and the degree of instability have, no doubt, been exaggerated and false impressions have been conveyed by ill-informed newspaper "stories," influenced by film trade rivalries and the long established habits of film publicity. As Mr. Korda remarked in a letter to *The Daily*

Telegraph, "When we make money it is in millions of pounds, and so, obviously, when we lose money, it must be also in millions."

Nevertheless it is clear that while the number of British films rented and exhibited has increased in accordance with the quota requirements the real aims of the Act have not been realised. In spite of the assured home market afforded by the Act during the past eight years the British film producing industry has not established itself on a sound financial basis nor

has the quality of British films materially improved.

The analysis of British film finance and the structure of the industry to-day prepared for *World Film News*, and now published in an amplified and fully documented form,* reveals some remarkable developments. Many new production and studio companies have been formed, with outstanding charges many times in excess of the initial capital, and expansions have been financed not by increases of capital but by loans. The resultant intricate associations between a large number of film companies, on the one hand, and a few financial groups, on the other, tend towards greater concentration and the disappearance of genuine competition within the industry. There has also been a marked intensification of the vertical cartelisation of producing, renting and exhibiting companies, enlargement of exhibiting circuits, and continued absorption of independent exhibitors, with consequent restrictions on the genuine response of the individual cinema to box office demands of the locality.

British production has fallen into three main types: expensive films designed for world markets; cheaper films designed for the home market; and "quickies" made as cheaply as possible and designed only to enable renters to meet their quota obligations. But lack of quality has not been confined to "quickies," nor have the other two types of films been successful in recovering from the markets for which they were made the money which was expended on them. Pretentiousness posing as quality, ill-advised attempts to reproduce in this country types of films native to other countries, the obsession for producing "international" films, inefficient production methods, and extravagance have all been made possible and encouraged by the vast sums of money which have flowed into the industry. One need only instance films which have been hurriedly planned, publicised, begun, and never finished; films which have taken months longer in production than was scheduled; the engagement of American "stars" at salaries far exceeding their box office value to-day and the large salaries drawn by others while they waited for the company which had summoned them to England to find

and script a suitable story. Such stupidities and extravagances have unnecessarily increased the risks which are always inherent in film production and have obscured the real merit, and more than absorbed the profits, of the good and successful films that have been made.

The remedy is not cheap production nor the abandonment of production for world markets, even if this is economically possible. Both remedies are being suggested; large production schedules at reduced costs have been announced, staffs and technical salaries have been cut. American films established themselves in this country not because they cost vast sums of money but because the money was well spent; the films were good and attracted audiences. The basis of that attraction was and is, as often as not, the essentially American character of the films. Similarly, the British film industry, to quote Mr. Korda again, "should try to teach the cultural and artistic life in its own country; should disassociate itself from the adventurous, use its time in proper organisation and make good films."

No Government Film Commission, such is recommended by the Mayne Report, can ensure the production of good films. At the most, it can only, by setting up minimum standards, exclude films which would impair or lower the prestige of British films. The industry has won the goodwill of the public and it can retain it by the production of good films. It has been protected by Act of Parliament and the maintenance of this protection is being recommended. Public interest is the only justification for such protection. Highly speculative financing, inefficient production methods, sharp trading practices and monopolistic tendencies such as have been revealed are not in the public interest. They threaten the entertainment of millions and the livelihood of many thousands. A Government which affords protection to an industry is liable to be brought into disrepute unless it has the power of ensuring that the policy behind its legislation is given effect. The principle of some form of statutory commission has been generally approved by two of the sections of the industry. Given their goodwill a Government Film Commission might prevent practices which discredit the industry and promote the firm establishment of an industry which would contribute to the welfare of our own people and the prestige of this country throughout the world.

* *Money Behind the Screen*, by F. G. Klingender and Stuart Legg (Lawrence and Wishart), 5/-.



From THE GREEN PASTURES

(Warner)

NEWS OF THE QUARTER

Facts and Figures

THE number of films registered during 1936 for exhibition in this country has again increased, to a total of 752 feature films from all countries and 808 short films. Twenty-four more British feature films were registered during 1936 than were registered during 1935—222 compared with 198. British short films registered increased to 196 from 145.

Among the outstanding films of the year have been *Mr. Deeds Goes to Town*, *Fury*, *Rhodes of Africa*, *The Story of Louis Pasteur*, *The Green Pastures* and *Rembrandt*. To this list could be added a score of films like *Desire*, *Dodsworth*, *Libelled Lady*, *My Man Godfrey*, and *Tudor Rose* which in their own class have been outstanding.

The ten best money making stars of 1936, according to the results of a ballot carried out among British exhibitors by the *Motion Picture Herald* were placed in the following order: Shirley Temple, Fred Astaire and Ginger Rogers, Gracie Fields, Clark Gable, Laurel and Hardy, Jessie Matthews, James Cagney, Wallace Beery, Greta Garbo, Norma Shearer. No British star was placed in the

American listing, which included five of the stars on the British list given above.

Thirty Continental feature films were shown during the year. France contributed eleven, including *La Kermesse Héroïque* and *L'Atalante*, Austria seven, Germany four, and U.S.S.R. two; Poland, Denmark, Holland, Czechoslovakia, Italy and Egypt each contributed one.

A number of new film societies have been formed and the total membership of film societies has considerably increased. Three types of film society are now developing—those which run performances at public cinemas on Sunday afternoons, those which arrange with local cinemas for monthly special programmes on a weekday evening, and those which run shows on 16mm. projectors in local halls. The Scottish Film Societies formed themselves into a Federation and the British Federation of Film Societies was reorganised in order to promote the development of film societies and to improve film supply. The number of specialist and repertory cinemas in London has increased but there are still no signs of similar developments in the provinces—with the exception of the news theatres.

In the educational field G-B Instructional have maintained a steady output of new 16mm. sound films and mute copies of most of these films are now being printed for use on silent projectors. The formation of Educational and General Services has resulted in an increase in the supply of educational films. British Instructional Films have re-issued on 16mm. sound film some fifty educational films on natural history and geography. The demand for films from the Empire Film Library is still more than can be met by the Library in spite of a number of new films being added to it. Similar additions to their libraries have been made by Kodak, Ensign, Visual Education and Steuarts, and Dryad Handicrafts have begun to form a library of films on the teaching of handicrafts.

Schools and education authorities have responded to these increasing facilities and the census which the British Film Institute is about to carry out should show an increase in the number of schools now equipped with projection apparatus. From incomplete information which is available it is known that 60 new projectors were installed during the last quarter of 1936 and a number of films were bought by education committees for local film libraries. Scotland continues to lead the way in providing film facilities for its schools.

In the fields of documentary films the G.P.O. Film Unit added two outstanding films to its achievements: *Night Mail* and Len Lye's *Rainbow Dance*. The Strand Film Company, formed late in 1935, has produced fourteen films during 1936, including *Cover to Cover* which, like *Night Mail*, was given a first run at the Carlton, Paramount's London first run theatre. The Gas Light and Coke Company made another contribution to civic education with Edgar Anstey's film on nutrition, *Enough to Eat?* At the beginning of 1937 a new company, Realist Film Unit, was formed with Lawrence Wright, Basil Wright and Alberto Cavalcanti as directors.

The production, during 1936, of 80 films by Publicity Films and the formation of Sound-Services Ltd. to take over the Industrial and Educational Department of the Western Electric Company together with the Road Show Service are two indications of progress in yet another field—the use of films for industrial and commercial propaganda.

Accuracy in Historical Films

A suggestion that the Government should institute some form of control over historical entertainment films so as to ensure accuracy was made by Viscount Mersey in the House of Lords on December 9th. Replying to the debate the Marquess of Dufferin and Ava indicated the Government's unwillingness to institute any such control in view of the serious objections and difficulties involved, although they fully sympathised with the objects of the motion. The censorship of an educated public opinion was the best censorship there could be.

The debate aroused considerable interest in the Press and Sir Charles Petrie, in a letter to *The Times*, emphasised the importance of concentrating on

general accuracy rather than on pedantic attention to detail. This is one of the conclusions arrived at by the History Committee of the British Film Institute. He also outlined the suggestions, arrived at by the Committee in its Report, with a view to assisting production companies and creating public support for good historical films.

The subject was raised again at the Historical Association's Conference by Professor Hearnshaw who, having expressed the historian's apprehension about the influence of historical entertainment films, said that he "did not object so much to technical errors as to the perversion of the spirit and the general tone of history." "That form of perversion," to quote the *Manchester Guardian's* leading article, "will only be ended when directors believe that the public has grown tired of sex, blood and melodrama."

Duty Free Films

Certificates have been granted by the Board of Education for the first three films to be imported duty free under the terms of the League of Nations Convention for facilitating the international circulation of films of an educational character, now ratified by twenty-three countries. The films were examined by the British Film Institute on behalf of the Board of Education. They were made by the Italian Government and have been imported by the London Office of the Italian State Tourist Department (E.N.I.T.). Their titles were *Pompeii*, *Paestum* and *Sicilian Spring*.

A number of British films have been submitted for examination by the British Film Institute, acting for the International Institute of Educational Cinematography at Rome. A certificate issued by the International Institute must accompany any film for which exemption from customs duty is claimed on importation into any country which has ratified the Convention.

The necessary legislation allowing the duty free entry of British educational films into Canada has now been passed and it is probable that similar legislation will soon have been passed by all of the Imperial Governments. Films submitted for duty free entry into any part of the Empire must be accompanied by a certificate of educational character issued by the Board of Education in this country and a number of films submitted for certification are being examined by the British Film Institute.

Films at the Educational Conferences

The time devoted to discussing the use of educational films at the various educational conferences held in the first week of the New Year is significant of the progress which is now being made. Meetings were devoted to the showing and discussion of films by the Science Masters' Association, the Geographical Association, the Association of Headmasters (biology films), the School Nature Study Union, and the Association of Teachers of Domestic Subjects. The British Film Institute, in addition to advising and assisting three of the Associations

listed above, arranged a programme of 16mm. educational films, silent and sound, which was open to anyone attending the Twenty-Fifth Conference of Educational Associations at University College.

The Institute also arranged a programme of films on January 5th-7th for the Physical Society's Annual Exhibition. The programme was designed to show the use of films in scientific research and included *Air Flow* (Air Ministry), *Colloids* (Messrs. Kodak), *Box Testing*, *Seasoning Wood* (Forest Products Research), *Road Testing Machines* (Road Research), *Bridge Testing* (Building Research), *Autoclaves and Solvent Extractor* (Chemical Laboratory, Teddington), *Fusion Temperature of Coal Ash* (Fuel Research), *Wind Pressure on Buildings* (National Physical Laboratory), *Aircraft Design*, *Hull Design*, *The Story of a Disturbance*, *Cathode Ray Oscillograph*, and *The Sea Urchin* (G-B Instructional).

The Incorporated Association of Assistant Masters discussed the use of educational films and passed a resolution calling for fuller participation of practising teachers in the production of educational films. Professor Lancelot Hogben in an address on the teaching of science to the Higher Education Committee of the National Union of Teachers dealt with the value of films in the teaching of science.

Religion and the Screen

On being presented at the New Gallery, Regent Street, *The Green Pastures* won almost unanimous praise from the Press and had a successful first London run of five weeks, which was continued at the Marble Arch Pavilion. A number of resolutions against the showing of the film have been passed by religious organisations in various parts of the country, although most of them had not seen the film. The following statement on the film was issued through the Press Bureau of the Church of England by the Cinema Christian Council:

"Members of the Cinema Christian Council were urged to see *The Green Pastures* and a special meeting of the Council was called to consider the evidence. The reports given by those who had seen the film revealed a considerable divergence of opinion, and a long and interesting discussion ensued.

"It was agreed that while finding various points in the film open to serious criticism it could be generally approved as a moving and reverent representation of a primitive conception of Old Testament religion. A considerable minority was against the general release of the film for showing to all audiences.

"The Council were strong and unanimous in their resolution that *The Green Pastures* is unsuitable for children, and should have an 'A' certificate. The Council also agreed in recommending that the film should only be shown with a fitting supporting programme.

"It is hoped that Churches throughout the country will do what they can by their influence to ensure that these two recommendations are carried out."

The British Board of Film Censors were unable to give a certificate to *Golgotha*, the French film, made by Duvivier, of the Passion and Crucifixion. The part of Jesus is played by Robert Le Vignon, Herod by Harry Baur, and Pilate by Jean Gabin. It was

submitted to the Entertainments Committees of the L.C.C., Middlesex and Surrey, but only Middlesex has passed it for exhibition, subject to certain conditions including the condition that no other film is shown with it. The film had a successful six weeks' run in Paris and distribution rights for America have been sold. Although Middlesex has passed the film, it seems unlikely that there is any cinema in Middlesex in which it will be shown.

Imagination at the Everyman

Zero de Conduite has been passed for public exhibition, to adults only, by the L.C.C. (the first licensing authority in the world to do so), and was given its first public run by the Everyman Cinema Theatre, Hampstead, in a unique programme of Surrealist and Avant-Garde Films. Neither Jean Vigo's film nor any of the supporting films contain those elements of horror, perversion or morbidity which have become associated with the word Surrealist. The supporting films were *Terrific Adventure*, made by Vivian Braun, *Colour Box* and *Rainbow Dance*, made by Len Lye (Great Britain); *Joie de Vivre*, made by Hoppin and Gross, and *Night on the Bare Mountain*, made by Alexeieff and Claire Parker (France); *Ballet from "Aida"*, made by Fischinger (Germany); and *Mickey's Garden*, made by Disney (America). This programme illustrated the imaginative use that has been made of the properties which are peculiar to films and it is to be hoped that no one was or will be discouraged by the designation Surrealist and Avant-Garde from seeing the films which are as interesting as they are entertaining.

News Theatres

London now has eighteen news theatres. The position in the West End and Central London must be rapidly approaching, if it has not reached, saturation point. If Cinenews, recently opened at Tooting, is a success we may see an extension of news theatres through the suburbs. News theatres have also been opened or announced for Manchester (the second), Brighton (the third), Leeds, Chester, Southampton and Sheffield, and the Bijou at Bournemouth has been enlarged.

The Tatler at Manchester has successfully screened 16mm. films of local interest made locally. The regular production of provincial news reels is a desirable development and the use of 16mm. film by professionals and amateurs, would make such news reels economically possible by reducing production costs. The possibility that Capital and Provincial News Theatres may enter the production field is another sign of the problems of film supply which the news theatres are facing. Programmes are becoming stereotyped and dull. But fresh sources of films alone will not cure this. News theatres must experiment with films which ordinary cinemas do not show if they are to maintain their position of offering something different. Cutting sequences from *The March of Time* "to make it fit the programme" will hardly achieve this end.

THE MOYNE REPORT

By Ivor Montagu

IN 1927 a Cinematograph Films Act, popularly known as the "Quota Act," became law. At the time, and for some years previously, British films had formed a declining proportion of the total exhibited in the country's cinemas. This had caused agitation: from technicians—who wanted more employment; from producers—who wanted more finance; from industrialists—on the theory that, if the car that outpaced the villain's car were of British manufacture, intending rescuers of heroines would buy more British cars; from professional patriots—on the rather odd theory that it is better for "prestige" for the public to see Britishers rather than foreigners going through the adultery motions that make up the vast percentage of movie entertainment; and, not least, from the public—who, curiously enough, do actually prefer that very choice of spectacles.

Anyway, there was agitation. Bowing to the storm, or rather endeavouring to anticipate it, the trade tried to get together and do something about it on their own. The inevitable conflict of interest between producer, renter and exhibitor, whose business after all consists in cutting one another's throats by day and only being reasonably polite to one another at banquets or at Brighton, prevented any sort of unanimity. The agitation outgrew the squabbling. Parliament obliged. And the result was the Quota Act, which abolished blind booking (films have to be trade shown or premiered before they can be booked) and imposed upon renters and exhibitors the respective obligations to distribute and exhibit a certain and increasing proportion of British-made films among the total they handled.

The Act was an experiment. Its contemplated term was short—ten years. Now, in the normal allotted course, it approaches its end. A Committee was appointed by the Board of Trade to investigate its working. It has heard its evidence with expedition and now issues its report.* Their unanimous report is a shining witness to the fact that any reasonably impartial batch of citizens, guided by a conscientious civil servant secretary (Mr. Patterson), can come to sensible conclusions about subjects that the expert representatives of mutually conflicting interests would quarrel over till all's blue without reaching any conclusion. The film business is complex to the layman, but not so incomprehensibly complex as the Wardour Street magicians like to pretend for their own purposes.

What main facts did the Committee have to disentangle from the parrot and monkey chatter of the partisans who passed in evidence before it? From

the producers who would have liked all films to be British films ("there's nothing like leather") and the public to be forced to invest in their companies (and who would have asked it if they dared), to the exhibitors who would have liked not even for a fraction of a second to have to show a foot of film for anybody else's sake but their own (and very nearly did dare to ask it). The first fact was that, taken all in all and quite beyond the possibility of dispute, the Act had been a great success. British production had, during the period of its operation, increased. The second was that, among a host of mild anomalies, it had inspired one great evasion. The quota "quickie." That is, the film produced quickly and cheaply, with no intention of serious commercial exploitation, to fulfil the arithmetical obligations of the annual renting report even if no one books it, or to fulfil the arithmetical obligations of the annual theatre report, even if no one pays to see it and its morning projection takes place before the indifferent or at least otherwise occupied backs of scrubbing charladies. Such a film does, it is true, provide employment to Britishers, but as was clearly brought out in evidence before the Committee, it is regarded as by no means a blessing even by the technicians, since its general cheapness brings down wages all round, and its general perfunctoriness prevents them from acquiring the skill and experience of their American colleagues.

The most important conclusions of the Committee are, therefore, in respect to these two points.

Quota still necessary

In respect to the first they advocate the continuance of the quota system. In an admirable little summary, they brush aside the prejudicing and unsubstantiable guff, so commonly circulated, about American films being advantaged over British because we fought harder in the war or for some equally noble reason, and lay their fingers on the kernel of the question. The kernel of the economics of film, the reason in fact why films are in a position to compete advantageously with every other form of entertainment, is duplicability. Whereas in theatre, almost wholly, and in concert, wholly, the entire costs of production are duplicated at every performance, in film, production costs occur only once, and performance costs are a bagatelle. Consequently, the more frequent is performance, the more money can be spent on production, advertisement, and exploitation. The United States with its 14,500 cinemas and 10 millions seats† can return a producer's production cost and profit, and let him give away his films, if he likes to be spiteful, at rubbish prices on the British market in competition with the British producer there, forced to quote

*Cinematograph Films Act, 1927: Report of a Committee appointed by the Board of Trade. H.M.S.O., 1936. 9d.

prices capable of returning *his* production cost and profit from an audience of 4,300 cinemas and under four million seats.† The competitive advantages of this larger home market are almost unlimited. The U.S. producer can offer double their wages to the most talented persons in British production and force British production costs up to uneconomic heights in the effort to retain them. Irrespective therefore of merit, superior or inferior, the British production industry, in the circumstances of so disproportionate a sized colingual competitor, must be protected if it is to be preserved. The Committee rightly rejects an increased import tariff on footage as being incapable of affording protection against the big-money-spinning invaders and as prohibiting the little special continental films that do not really compete with British production. It rejects ad valorem duty as incapable of assessment at importation and establishing novel principles capable of producing international complications if based on profits after realisation. So it is left with the Quota.

Quality test

In respect to the second important question, the scotching of the Quickie, the Committee adventures

† Figures from the report.

upon a quality clause. Quality clauses are always particularly dangerous in film matters. In an industry where quality cannot possibly be exactly foreseen, since it is dependent on factors of temporarily prevailing spectator-mood as well as on factors intrinsic to the picture, and where preliminary investment is huge, the uncertainty consequent on a quality clause is always an unhealthy element. It is, however, not easy to see what else the Committee could have done.

Several trade interests pressed a minimum cost clause on the Committee, the idea being that if a British picture had to cost a lot, it would never be open as now to produce a cheap film for a sure small loss rather than make a serious but big speculative investment. The Committee was rightly cold to this suggestion, which on the one hand would wipe out from production (and from renting) any but highly capitalised interests, and on the other would place the quality of "Quickie-ness" or "non-Quickie-ness" in the rather too expert hands of the accountants of film companies.

An interesting innovation, for "long" films, is proposed by the Committee to minimise the uncertainty of the quality clause to the producer. This is a distinction in distribution registration between "renter's quota" and "exhibitor's quota." At present for a renter a "long" film is either quota



'The Sortie of the Banning-Cock Company' from REMBRANDT

(United Artists)

or non-quota. If a film fails for some reason to become quota, it totally fails and has to be marketed with no distinctive advantage over any foreign film. The new proposal would mean that even if a film failed to be regarded as of high enough quality to qualify as "renter's quota" it could still be registered as "exhibitor's quota," and serve, if the exhibitor disagreed and liked its quality enough to book it, as fulfilling the exhibitor's British obligation. It would thus retain an advantage, if a less one, over the foreign importation. For the rest, whatever our misgiving, the real test of such a measure as a quality clause can only come in practice. It is at least satisfactory that the Committee recommends its administration by a Commission of non-trade composition (of which itself provides an enlightened example), which will avoid the pitfall peculiarly invidious for a trade body (the British Board of Film Censors is not exempt), that consequent on the necessity to take into reasonable account the capital investment involved.

Government Film Commission

The appointment of this non-trade Commission is perhaps the most important of all the Committee's recommendations. It is piously suggested that the Commission could function to preserve the film industry from alien control, to discourage investment ramps and act as guide for sound investment. It is clear that such a Commission, if established, would effect far-reaching changes in the whole conduct of the British film industry, but I do not propose to discuss the matter here, since this section of the report, and exactly *how* it is proposed the Commission should operate to attain these desired ends is left perhaps intentionally vague. I shall only welcome the Committee's recommendation that such a Commission should be presented in Parliament by a responsible Minister. It is at least encouraging to see that there is no suggestion of creating a new power, like the B.B.C., "au-dessus de la mêlée démocratique."

The balance of the Committee's suggestions are mainly matters of detail. One proposes to weaken the bullying power of the larger companies by banning block booking as well as blind booking. This only crosses the t's of the older Act. One, of which I must say I have misgiving, proposes that the annual increase of size of Quota should be dependent on the number of British films actually available in the previous year. The anxiety of the Committee that nothing should delay this increase being as rapid as it can be made without hardship is admirable. But it seems doubtful whether this method will enable an increase, sufficiently greater than the increase that could safely be prescribed in advance to be automatic, to justify its uncertainty of operation. Advance production schedules should be planned, and financed, more than a year ahead, and insofar as they may be partly dependent on the size of quota, they will be dependent on a factor of unpredictable slight variation. This anxiety for maximum speed of quota increase shows itself in the new suggestion that the quota should be calculated

quarterly for exhibitors and half-yearly for renters. Exhibitors are allowed overlap, but renters not, an exception that will operate unfairly for the small renter handling only two or three quota pictures, whose annual British quota obligation would by simple proportion be one, but who will now find his obligation doubled. This unfairness could and should be obviated by providing an overlap for any renter whose six-monthly obligation would be less than a unit.

Two very welcome proposed corrections to the old Act are those which would legalise "try-outs," or unadvertised public shows (for estimation of cutting requirements), of films still in production (the old Act by an oversight made these illegal and every time one takes place to-day it violates the law), and those that would exempt from quota obligation those specialised foreign films of experimental character which achieve only limited circulation. This is very good. Such films can stimulate new ideas, and if the exemption is restricted to only such films as circulate a bare few weeks, they cannot possibly compete with British production.

Recognition for "shorts"

One of the most important corrections of all, however, is that which affects short films. Short films, the documentary and the educational, represent a field in which British production has lately shown itself of especial quality, and that in the face of great difficulty. Under the old Act, a renter or exhibitor could use surplus "long films" as equivalent for his foreign short films; further, a British documentary film could qualify as British Quota only if certified as of "special exhibition value." Many attained this rank, but the general uncertainty and lack of encouragement tended to divert quota finance away from support to this praiseworthy film field. By the new proposals foreign shorts must be matched by a Quota of British shorts and all shorts (with the same quality proviso as for long films) except news and advertisement films can qualify for Quota.

The Committee deserves congratulations on what is, frankly, an unexpectedly good report. A new Act based on these recommendations should be an improvement on the old.

SIGHT AND SOUND FOR CANADA

By arrangement with the National Film Society of Canada a Canadian edition (1,000 copies) of this issue of SIGHT AND SOUND has been prepared. Articles prepared by the Society have been substituted for the pages of notes on the film societies. They include articles on the objects and activities of the National Film Society of Canada; News Reels in Canada; *The March of Time*; William Oliver, Cameraman; and the Duty free Importation of Educational Films into Canada. Canadian editions are to be prepared at least for the next year and it is hoped to make similar arrangements with the other Dominions.

FILMS FOR AFRICANS

By G. C. Latham, Educational Director Bantu Educational Kinema Experiment

Extracts from a paper given at the 23rd session of the International Colonial Institute (Brussels), held in London, October, 1936.

THE Bantu Educational Kinema Experiment is approaching the end of the two years' period for which finance was granted by the Carnegie Corporation of New York. Details of the organisation and some of the achievements of the Experiment have been given in previous articles of SIGHT AND SOUND, and a full report will be published at the conclusion of the Experiment. On this occasion I wish to look to the future, in the light of the experience gained from the Experiment.

There appear to be three main uses of the cinema in regard to the Native population of Africa. It can be used:—

(a) For general enlightenment—propaganda for better standards of living, housing, health, agriculture and animal husbandry.

(b) For healthy entertainment, together with cultural development, to interpret the new world to the African and relate the new knowledge to his present conditions.

(c) As an aid to education in the classroom.

The first two are closely related and story films can be used for purposes of propaganda and entertainment at the same time. Some people object to this mixture, but many who have seen our films consider this type to be most valuable and effective. The Native rather expects, at any rate he does not resent, the presence of what he calls "faida" or profit in a picture.

We have found, extraordinary unanimity among those best qualified to express an opinion as to the possibilities of the film for spreading new ideas about health, sanitation, agriculture, cattle mastership and other matters of import to the African. Heads of Government Departments, Government and Missionary Educationists, Agricultural, Health and Veterinary Officers, educated Africans and Anthropologists, who saw our films, were enthusiastic regarding their potential value and are prepared to give assistance in any efforts for putting the production of further films on a permanent basis. One rather pleasing comment from a Native is worth quoting: "It is certainly simple to learn when you see because the things seen are not difficult to understand. The cinema such as this which could speak directly to the audience in terms and scenes well understood and realised will no doubt make a native learn something which he had been unfortunate enough to study in the classroom."

The third use is a different proposition about which as applied to Africa we know very little. We can only say with some certainty that films for this purpose must be specially made with the co-opera-

tion of the teachers and lecturers who are going to use them. It will be no use trying to fit into courses for African pupils films made for other purposes. The use of teaching films will be greatest in the more advanced schools. The teacher in the small "bush" school, however, will be able to make good use of a projector and films for his community work.

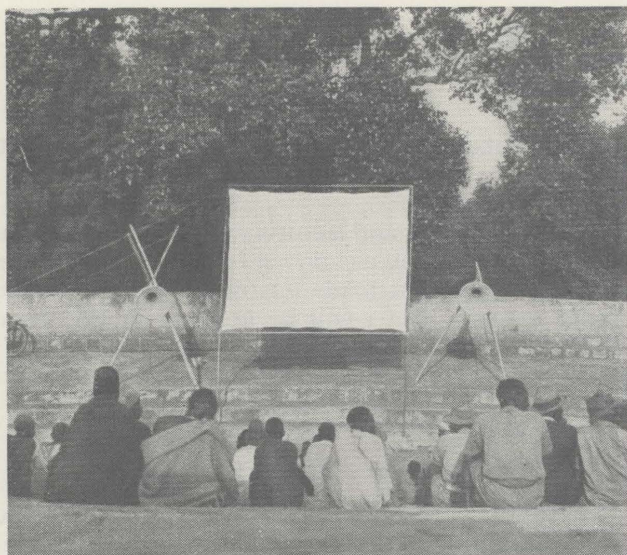
Lack of suitable films

There are very few films in existence which are suitable for showing to Africans. Educational films usually assume a knowledge which the African does not possess, and have an alien background, the effort to understand which will absorb much of the pupil's attention. "Interest" films for western audiences rarely deal with matters of real interest to the African. Story films, when they have been cut to pass the Censor for exhibition to Africans are often almost unintelligible and they have the same disadvantage of an alien background.

The special requirements of more or less primitive communities as yet unaccustomed to the moving picture and living in an environment very different from our own, must be considered if any constructive use is to be made of the cinema. We have found that the presentation must be simple and logical. More time must be given to most of the shots than is usually desired, especially if the setting is unfamiliar. Educational and propaganda films must deal with the problems of African daily life in an African setting, showing methods of dealing with them which are within the means of the local population. Story films should have an African setting or a back-



From a film of an Initiation Ceremony Dance



Film show at Githinguri, Kenya

ground and plot which are within the comprehension of the African.

All this is not to say that the African should only see films taken in Africa. The Natives, especially those with some education, are vastly interested in the white man and his ways. It is, however, desirable that films of Europe and other parts of the world should be specially taken, or at any rate re-edited, for exhibition to Natives. They should be designed not merely for entertainment but also with a view to explaining the white man and other races to the African. The scenes chosen should be those likely to be of particular interest to him. They must be taken from an angle which makes them intelligible. Buildings should usually be taken from a low angle with something in the foreground to show their size. Pictures taken from the air of buildings or of crowds, as for instance of the Jubilee procession and on-lookers, mean nothing to them. They are not interested in beautiful scenery. A butcher's shop has a greater appeal. An ordinary London film for western audiences would probably not include pictures of road repairing, of a policeman on point duty in a traffic centre, of the streams of people at a railway station in the morning and evening, going to and returning from work, of a huge park of cars or the crowd at a cup-tie final. All these would be of interest to the African. He is astonished to see vast crowds of white men and women, almost incredulous of gangs of white men doing hard manual work.

In the selection of scenes consideration should also be paid to their significance in building up a true conception of the full and varied life of the west. There is a great danger that the impression given to other races by the type of western film which they usually see may be that the white man does little but visit horse-races and night-clubs, attend ceremonies, make love and so on, and that, apart from amusing himself, his only interest is making money. The African should be given films which show the more simple home and rural side of western life and which taken

all together give a more true and balanced idea of the white man's life and character.

We now come to the question, how is Africa to be provided with the films it needs? There are two novel factors to be considered. First, there is a unique opportunity in large parts of the continent to use the cinema constructively from the start. In British East and Central Africa, at any rate, the field has been barely scratched. Secondly, it must be faced from the start that no great profits are to be made for many years to come, so that economy in production and distribution will be necessary.

If full advantage is to be taken of this opportunity, it is clear that there must be some organisation for the production of films which has the welfare of the African as its main objective, and production must be on lines which will ensure the maximum efficiency consistent with the funds available.

It is suggested that each country with colonial interests in Africa might have some organisation for the production and distribution of films for Africans. The films should be of all kinds, instructional in the broad sense, and entertaining. Libraries would gradually be built up and facilities for interchange might be arranged.

Problems of production

I will now endeavour to propound some of the questions and problems which appear from our experience to need consideration before any permanent organisation can be evolved.

The Bantu Educational Kinema Experiment is producing only 16 mm. films. It has been urged that 35 mm. film should be used and reduced to 16 mm. size for schools and other institutions requiring small and inexpensive apparatus for projection. There is much to be said for this if the greatly increased cost can be covered. If the quality of the films is high they could probably be used widely in the standard size by cinemas which already have standard equipment installed. Commercial cinemas in South Africa and on the Coast, also Mine and Town Location cinemas, might be glad of them. Even if designed primarily for Africans many of the films would doubtless have an appeal to backward races in other parts of the world. Some would be of interest to western audiences and might serve the valuable purpose of helping to explain the black man to the white, thus creating more sympathetic relations between the two races.

Sound would be the main difficulty in the extension of the range of the films. Sound on film, to which all cinema goers are now accustomed, is far more satisfactory than sound on disc. The cost, however, of sound on film in several languages would be prohibitive, and it is difficult to see any alternative for Africa to our present method of sound on disc, which makes it possible to use the same film with commentary in an unlimited number of languages. It would always be possible for a country's production staff in Africa to collaborate with some commercial firm in producing a few pictures with sound on film suitable for exhibition to Africans.

It has been suggested that silent films should be

used. The difficulty here is that for illiterate audiences captions and titles are useless. Those Africans who can read in their own language could understand a silent film if the titles were in their own language, but this would mean re-editing the film for each language area. So far as British colonies are concerned the number, in East Africa at any rate, who could understand titles in English would be infinitesimal. The use even of Swahili would be limited.

The only real advantage of confining production to silent films would be on the score of economy. And even in this connection it is probable that entertainment films would lose so much of their attraction that there would be little hope of making the production of films to a large extent self-supporting from rentals. Unless Governments are prepared to bear the whole cost, this aim which seems quite practicable, must be kept in mind. For propaganda purposes much more explanation can be given by running commentary than is possible with titles, and expert commentary which is an integral part of the film display is more effective and less disturbing than the interpolations of a commentator who might often be far from expert.

Another suggestion has been made that it would be cheaper and more efficient to do most of the film production at home, sending out an expert cameraman to Africa to take merely the scenes necessary to give local colour. So far as the processing and editing of the films is concerned this may be true, though I see certain difficulties. In regard to the photography I consider this proposal quite impracticable. For entertainment films designed for western audiences it may be possible to fake scenes in studios and elsewhere which will deceive many people who know Africa. Even Africans, who would definitely not be deceived, might not care how the thing was done provided the story were sufficiently entertaining. For propaganda films, when one is trying to demonstrate to the African that he can do this or that in better

ways, because, as he sees in the picture, his fellow Africans have already done so successfully, any suspicion that the picture was a fake would be fatal.

A procedure that does appear to be practicable is that a large number of scenarios should be prepared in detail well in advance, and that all the shots which must be taken in Africa should be decided upon. A competent agent in Africa would then choose the places at which the shots should be taken and arrange with the District or Departmental Officers or other persons concerned for the staging of them. An expert cameraman could then be sent out from home and with the help of the agent in Africa could take all the necessary pictures in the course of a tour of three or four months. The films might be sent home to be processed and edited and 16 mm. copies could be made. Sound could be added later.

Moulding the future

The unique opportunity which now presents itself of using the cinema constructively for the benefit of Africa, and thereby of the world, will not last for long. The African is awakening, clamouring for education and in dire need of all the help and guidance which we can give him. The economic possibilities of commercial exploitation are small at present but they will increase with the growing prosperity of the Natives in some parts of Africa. It is of vital importance that the constructive work should start and the field be effectively occupied before the taste of the Natives has been debauched by inferior types of films. Censorship, though important and necessary, is at best a negative form of safeguard. What we want is not merely to keep out undesirable films but to create a large and continuous supply of good ones.

Technical efficiency is essential and the help of the experts in film production will be necessary, but the control of policy, especially in the preparation of scenarios, must be kept in the hands of people whose main interest is humanitarian and not economic.

The film will be only one among many influences which are gradually changing the environment and the ways of living of the African. I submit, however, that it is going to be a potent influence for good or evil and that it will be an almost criminal dereliction of duty if we fail to make proper use of this tremendous power which lies to our hand.

SOUTH AFRICA FILM ADVISORY BOARD

A South African Film Advisory Board has been established with the assistance and approval of the Union Government as a result of the report submitted to the Minister of Education on the need for a Film Institute in South Africa. At its first meeting it was announced that the four education departments had made grants amounting to £800 to the Film Library, that two film officers had been appointed by the Union Education Department and a Committee set up for the certification of educational films for duty free importation. The functions and activities of the Board will be fully dealt with in the next issue of SIGHT AND SOUND.



Filming at Vugiri, Tanganyika Territory

ADOLPH ZUKOR 1912-1937

The Rise of Paramount

ADOLPH ZUKOR, born in Hungary in 1873, emigrated to America in 1889 where he entered the fur trade and later established his own business. In 1903 he opened a nickelodeon in New York and became treasurer of a small circuit of nickelodeons founded and presided over by another fur-trader, Marcus Loew, founder of Loew's Inc., the owners of Metro-Goldwyn-Mayer.

Zukor was among the independent exhibitors who from 1909 fought the General Film Company, a national distributing organisation formed by the Motion Picture Patents Company, which attempted to establish a monopoly of the American film industry. Long before the General Film Company was dissolved by court order in 1915 this attempt had failed because the combine had tried, prematurely, to stabilise production of the new form of mass entertainment.

In 1912 Zukor, snubbed by the General Film Company, purchased the distribution rights of the French four-reeler, *Queen Elizabeth*, made by Louis Mercanton, with Sarah Bernhardt in the lead. Encouraged by success Zukor formed his own producing company, Famous Players. At first he turned to the legitimate stage for his players but soon, in search of youth and beauty for the romance that the public demanded, began to create his own "stars." In 1913 the Lasky Feature Play Company was formed with the director Cecil B. de Mille as its "star" feature. In 1914 five distributing exchanges which handled Zukor's productions combined to form the Paramount Pictures Corporation. Paramount made 25 year contracts to advance money for production to Zukor and Lasky who were to distribute their films only through Paramount. Zukor was to increase production to fifty-two five-reelers a year. Paramount later embraced Pallas and Morosco.

In 1916 Zukor became president of the Famous Players-Lasky Corporation, a consolidation of

Paramount's four producing companies and thereby assumed control of Paramount. Mary Pickford left Famous Players and her films were handled by Artcraft, an "independent" company remaining within Zukor's sphere of influence. To resist the dictatorial supremacy over exhibitors which Zukor held by his position as producer and distributor of films featuring over half of the leading "stars," First National Distributors was formed. This organisation of exhibitors and circuits of cinemas contracted for a supply of feature films with independent producers who were thus diverted from seeking Zukor's distribution services and harassed him by making offers to his "stars."

Zukor replied by entering the exhibiting field. He purchased interests in cinema circuits in membership of First National and equipped them and others, with capital to build new cinemas or to buy cinemas from exhibitors who preferred to sell rather than to face the competition of new cinemas built by companies backed by Zukor. In 1919 Zukor obtained public money for the expansion of Paramount's activities by the successful floating, through Kuhn, Loeb and Company, of a \$10,000,000 issue of preferred stock. This was the first film industry stock to be traded on Wall Street, and marked the beginning of the modern financial control of the industry. By 1921 Paramount was in virtual control of some five hundred cinemas including first-run houses in the leading cities of America. The efforts made, during 1921 and 1922, by the Motion Pictures Theatre Owners of America, to combine to stop Zukor's aggression came to very little, although it claimed a membership of over 10,000 exhibitors. In 1922 the Federal Trade Commission brought a suit against Paramount and its officers on the charge that they "have conspired and confederated together to unduly hinder competition in the production, distribution and exhibition of motion



Adolph Zukor



Sarah Bernhardt in *QUEEN ELIZABETH*

picture films in interstate and foreign commerce, and to control, dominate and monopolise the motion picture industry."

The anti-trust suit settled down to three main charges: the use of oppression and coercion in obtaining cinemas, "block" booking to exhibitors, and exclusion from Paramount-controlled cinemas of films made by other companies; but after eight years nothing was achieved by the Commission except certain restrictions on "block" booking. In 1925 Paramount bought control of the Katz-Balaban circuit of cinemas, the largest and most enterprising remaining member of First National, and in 1926 formed the Publix Theatres Corporation. The Paramount cinema holdings were transferred to Publix which operated as if it were a separate entity and the Publix stock was placed in the treasury of the Paramount Famous-Lasky Corporation, formed in 1927.

With the arrival of sound Zukor found that he had been as blind to the future as the General Film Company had been in 1912 and Paramount's progress and prosperity received a set-back which coincided with the world depression. In 1930 all the Paramount interests were merged in a new company, the Paramount-Publix Corporation, which, among other developments, acquired a controlling interest in the Columbia Broadcasting system. In 1933 the Corporation was placed in the receivers' hands and went bankrupt. It was reorganised in 1935 as Paramount Pictures Inc. and control passed from Kuhn, Loeb and Co. to a group consisting of the Wall Street investment bankers, Lehman Bros. and the Atlas Corporation, an investment trust within the sphere of interest of J. P. Morgan and Co., and Drexel and Co., the most powerful financial group in America to-day, which now has direct or indirect interest in all the eight major American companies.

Adolph Zukor was elected Chairman of Paramount Pictures Inc. in 1935 and regained control of production. In that position he celebrates in 1937 his twenty-five years in the cinema industry.

W. F.

Photos by courtesy Paramount



Mary Pickford in THE LITTLE PRINCESS

FROM FAMOUS PLAYERS 1912 TO PARAMOUNT 1937

FILMS

Queen Elizabeth, The Prisoner of Zenda, Cinderella, Oliver Twist, The Greatest Thing in Life, The Doll's House, The Miracle Man, The Great Moment, The Sheik, Bella Donna, Mack Sennett Comedies, The Covered Wagon, Forbidden Paradise, Grass, The Ten Commandments, Safety Last, Moana, Beau Geste, The Last Command, Chang, The Wedding March, Wings, Love Parade, The Virginian, Trouble in Paradise, If I had a Million, The Sign of the Cross, Three Cornered Moon, Design for Living, Crime Without Passion, The Lives of a Bengal Lancer, The Crusades, The Trail of the Lonesome Pine, Desire, The Plainsman, Champagne Waltz.

DIRECTORS & PRODUCERS

Cecil B. De Mille, Ernst Lubitsch, D. W. Griffith, James Cruze, Merian C. Cooper and Ernest B. Schoedsack, Robert Flaherty, Eric Pommer, Josef Von Sternberg, Eric Von Stroheim, Hecht and MacArthur, Walter Wanger, Mitchell Leisen, E. A. Dupont, Frank Borzage, Lewis Milestone, Edward Sutherland.

STARS

Mary Pickford, Lillian and Dorothy Gish, Pauline Frederick, Marguerite Clark, Jack Pickford, Douglas Fairbanks, Thomas Meighan, Betty Compson, John and Lionel Barrymore, William S. Hart, Pola Negri, Buster Keaton, Rudolph Valentino, Harold Lloyd, Ronald Colman, Emil Jannings, Gary Cooper, Richard Dix, Maurice Chevalier, The Marx Brothers, Jeanette MacDonald, Marlene Dietrich, Claudette Colbert, Frederic March, Adolphe Menjou, W. C. Fields, Miriam Hopkins, Mae West, Shirley Temple, Carole Lombard, Sylvia Sydney, Charlie Ruggles, Fred MacMurray, Gladys Swarthout.



FILMS FOR CHILDREN

How can film entertainment specifically designed for children be provided in public cinemas?

THE Conference on Films for Children organised by the British Film Institute and held in London on November 20th and 21st, was remarkably successful. The three hundred representatives who were present had placed before them careful and comprehensive statements on the problems relating to the provision of film entertainment for children and ample evidence of the willingness of the film trade to do all that was possible provided that it, in turn, received the active co-operation of the educational world and the general public. The nature and size of the efforts which have been and are being made by the film trade to cater for children, in spite of the difficulties and expense incurred, came as a revelation to many. The Conference was reported in almost every newspaper, national and provincial, in the country and leading articles were devoted to it in twenty newspapers including the *Times Educational Supplement*, *Morning Post*, *Manchester*

Guardian, *Sunday Times*, *Yorkshire Post*, *Birmingham Mail*, *Scotsman*.

The special children's matinee held on Saturday, November 21st, at the Metropole Cinema, Victoria, confirmed many of the contentions put forward on the previous day. The programme, which had been specially selected from films which are available from normal sources, consisted of a Western drama, *The Eagle's Brood*; a Laurel and Hardy slapstick comedy, *Sweeps*; an animal film, *Bath Time at the Zoo*; and a film showing how cartoon films are made, followed by the cartoon *The Soft Ball Game*, the making of which had been shown in the previous film. Eleven hundred school children drawn from primary and senior schools in the neighbourhood saw the films and the members of the Conference who were present were able to judge for themselves how far the children enjoyed the films. The same programme was subsequently presented at the Scala

Cinema, Oxford, by the Middlesex Education Committee for teachers attending a conference at which the cinema was being discussed as one of the factors in the child's environment.

The Entertainment Panel and the officers of the Institute are now engaged in following up suggestions made at the Conference. An enlarged and easily accessible supply of suitable films vouched for by a recognised authority is necessary to any increase in the number of children's matinees and would be welcomed by those exhibitors who are already running children's matinees. Visits have been made to all the film distributing companies and most of them are compiling lists of long and short features bearing a "U" certificate which they consider suitable for children's matinees and which they would be prepared to rent out at a reasonable fee. These lists include films made during the last four or five years. When the lists have been carefully checked by the Institute an approved list will be drawn up and circulated to interested exhibitors and to public organisations. Some distributors have drawn attention to films bearing "A" certificates which with slight editing would make excellent material for children's programmes and it is hoped to be able to follow up this suggestion. A meeting of the Institute's viewers of entertainment films for the Monthly Film Bulletin is to be held. In viewing films they will in future pay special attention to noting the new films which, as they exist or with slight editing, might be suitable for children's programmes. The Institute will thus be enabled, at intervals, to make representations to the distributing companies so that the supply of films is maintained and replenished. At the same time a comprehensive

survey is to be undertaken of all cinemas which already run children's performances on Saturday mornings or Saturday afternoons.

Meanwhile national and provincial organisations are taking steps to spread information among their own members and to organise constructive support for any developments which may take place. In London the Public Morality Council and the Cinema Christian Council held a conference on February 16th; outside London, the Bath Children's Cinema Council held a special public meeting to receive a report on the Conference from the General Manager of the Institute, and local conferences are being planned by the Scottish Film Council and the Merseyside Film Institute Society. The Tyneside Film Society and the Billingham Film Society have sponsored children's performances and a number of other Film Societies are considering how, with their knowledge and experience of special performances, they can assist in promoting regular entertainment film programmes for children.

The report of the Conference, including the main papers in full, and summaries of the discussions, may be obtained, price 1s. 2d., including postage, from the British Film Institute, 4 Great Russell Street, London, W.C.1.

The three papers reported in this issue of SIGHT AND SOUND have been condensed. Any apparent inadequacies in them are due to editing, not by the authors, but by the British Film Institute.

THE DIMENSIONS OF THE PROBLEM

A summary of a paper by Simon Rowson, M.Sc.

THERE were, in 1935, about 5,850,000 children between the ages of 5 and 14 (both inclusive) on the elementary (or primary) school registers in Gt. Britain. The cinema attendances in Gt. Britain approximate to an average of about 20 millions per week. A very small proportion only of this aggregate is contributed by children at special matinees. It is obvious, therefore, that if means could be found for inducing the school children to attend one special performance per week, there would be an appreciable addition to the total attendances, and probably also to the box-office receipts. In the interests of exhibitors, scarcely less than in the interests of the children themselves, such a source of revenue merits further examination.

It is well-known that many children attend the ordinary performances, some along with other older members of their families, others alone. The number of children so attending cannot be ascertained, even roughly. Undoubtedly, however, the number is a large one, and must operate to reduce very

materially the attendances at the special matinees for children on Saturday mornings, where these are held. In other cases the film in the matinee programme is the same as shown in the general programme; for this reason again those who may have seen the picture cannot be expected to come again. Despite these allowances it is probably fair to assume that a very large proportion of the 5,800,000 children on the school registers could be induced to occupy an increasing proportion of the 4,100,000 cinema seats if suitable programmes were shown at convenient times. If all the cinemas in the country ran special programmes each week, and were visited once by every school child, the additional attendances would represent an increase of nearly $1\frac{1}{2}$ houses, the additional receipts much less, and the additional profits still less.

I have collected some meagre and not very satisfactory evidence which suggests that not more than from 10 to 15 per cent of the cinemas throughout the country run a weekly matinee for children;

that the weekly admissions at these performances are in the neighbourhood of about 3 per cent of the total, and that the exhibitors' cash receipts in respect of them are in the region of about $\frac{3}{4}$ of one per cent. For our present purposes we may assume these figures to be true, and, therefore, that at present the average weekly attendances are probably about 600,000 and the average receipts about £5,500 weekly, or nearly £300,000 annually. If these estimates are substantially true they seem to show that only 10 per cent of the school children take advantage of the available facilities, and that a large source of exhibitor revenue is not being tapped. The addition of £1 million a year to exhibitor revenue does not seem to me incapable of easy realisation, and this would probably be the direct result of only 30 per cent of the country's cinemas going over to weekly matinees for children.

I turn next to the question of available film supply. The programmes at current children's performances habitually run at somewhat under two hours and consist of one long subject and a series of shorts, one at least of which is a Disney or similar cartoon. No difficulty need be expected in providing the required short subjects and I confine myself, therefore, from now on, to the question of long subjects for showing at these special performances.

Supply of suitable films

Besides the classification provided by the Censors' "A" and "U" certificates there has been another supplied by the British Film Institute during the past two or three years which seems to me far more satisfactory for our purposes. With the assistance of a special body of skilled viewers an attempt has been made to separate films into four categories according to the audiences for which they are most suitable. These categories are designated by the letters, A, B, C, and D, and denote respectively films for Adults, Adolescents (ages 16 to 21), family parties, and children. It appears that the films for which a "U" certificate was issued by the Censors numbered 329 in all, and comprised six films which, in their opinion might be seen by Adults and by no other class; 53 films which might be seen also by adolescents; 198 films which might be shown to family groups, and 72 films which might be shown also to children. It is interesting to note that according to the Institute's viewers there were six films which though they received "U" certificates should be shown to adults only. Much more interesting is the fact that in these viewers' opinion there were 72 films or about one in nine of all the films registered specially suitable for children. They included mainly Western subjects, action and adventure stories, slapstick comedies of the Laurel and Hardy type, and Shirley Temple and similar presentations. I am inclined to think that this number could be increased by a few of the 46 "A" subjects reported by the Institute as suitable for family audiences, included in the balance of 295 films which received the "A" certificate from the Board of Film Censors, but without closer investigation of my suspicion it is safer to ignore them.

Are 72 subjects sufficient for a scheme which aimed at increasing the number of special children's matinees? On the face of it the number would appear to provide exhibitors running a weekly performance with a choice of about three out of every four suitable subjects and such a choice, in my opinion, would be sufficient if the ordinary trade conventions about priority of runs and bars do not operate. If we assume further that the kind of subjects included in the "suitable for children" group are Westerns and adventure stories we know that the average number of copies in circulation is probably about 15, and therefore without imposing on the renters any expense for extra copies it would be possible to circulate the 72 subjects to 1,080 theatres, a number probably largely in excess of those where special matinees for children are a feature of the weekly arrangements at the present time.

Conclusions and conjectures

The facts I have drawn together, and the conjectures which I believe are not less dependable than the facts themselves, justify the following conclusions:

1. About 500 cinemas in Gt. Britain are believed to provide special weekly matinees for children.
2. These are attended by nearly 600,000 children.
3. The average price paid for admission is about 2½d. This is inferred from the fact that the average percentage of child attendances is about four times the average percentage of cash receipts from such attendances.
4. The aggregate cash receipts by exhibitors from these matinees is about £300,000 annually.
5. At least 70 subjects—and possibly an appreciably larger number—were recently registered by renters in a single year, which were suitable for special exhibition to children. Such a number would permit exhibitors to select 52 satisfactory programmes a year.
6. If the number of cinemas organising special performances was trebled—an assumption which is quite capable of being realised—the exhibitor revenue from these performances would approximate to £1,000,000 a year, at least half of which would be profits. The new revenue accruing to the credit of the producers would be about £200,000.
7. So long as the producer earnings per subject are not appreciably more than £3,000 each, it is impossible for special productions exclusively adapted for this market to be contemplated. At present such possible revenues are not in sight.
8. Except in very rare cases it is not likely that any practical possibility exists for different programmes for children of different ages and sexes to be selectively provided.

Any practical plans for providing cinema entertainment for children must be drawn within narrow limits. Even those restricted plans can, however, be made to serve a national good, providing healthy pleasure for children and a by no means negligible income to the various branches of the trade.

WHAT CHILDREN LIKE

A summary of a paper by Dr. Emanuel Miller

NO one can hope to understand the likes and dislikes of children unless a study is made of the mental equipment of child and adolescent. The intellectual aspect of the problem need not detain us, as it is obvious that for different levels of intellectual development there must exist varying powers of appreciating what is presented. This, of course, is less true of visual appreciation, which is the basis of the cinema, than it is of literary appreciation, which calls for a language and the general ideas which the simplest language implies. But even at the early level of childhood intelligence is at work, and while a mere visual impression will excite and interest, a story must be so presented as not to offend the logic of the child, which is by no means rudimentary. Young children are not as unsophisticated as some would believe. But, however this may be, enjoyment which is obtained through the visual scene, arouses by its very nature primitive interests and instincts. Particularly is this true of the cinema in which visual impressions are obtained through the medium of movement.

This is true of adults as well as of children. Looking at things precedes seeing things, which means that the senses in general exist in the interest of the primary instincts. We all look for satisfactions, we do not always just see them. Seeing, therefore, that the cinema arouses instinctual interests, we have next to consider what are these instincts, which in the child in particular call for satisfaction. Never mind what our age may be; on entering a cinema the mental age undergoes immediate devaluation *on the whole*. Emotional and instinctual satisfactions are sought even if what we see is subject at times to intellectual assessment.

Firstly the child is interested in movement and

speed of movement, and furthermore, such movements as take place must be in the direction of the achievement of a goal. Enquiries prove that children prefer films of action—movements with vigour and power behind them. Rushing water, trains hurrying to destination carrying pursuers or pursued, aeroplanes and horses handled by heroic and powerful pilots and riders and obstacles met and overcome, comical situations embodied in pursuit. Unlike the impotent hurrying of the dream world in which the dreamer starts for the dawn of nowhere and never arrives, the cinema journey must have an end, and the successful film—the satisfying film, yields this ultimate goal of achievement—rest, conquest, or reconciliation. The omnipotent wish must be fulfilled. Much of what has been said implies another instinctual drive. Movement implies power and in the meshes of the power motive much aggression is held.

Children's expressed likes are in favour of aggressive living. The younger the child the more will aggression be appreciated. But it must be aggression with the sting removed. The mode and instrument of aggression must be like the double lath of Harlequin—it is noisy, but harmless. Rough and tumble slap-stick is desired, and at this level the child needs the symbols of aggression and not its consequences. Laurel and Hardy may pull down blinds, tumble off roofs, slip over carefully laid traps, but they rise again to continue their careers of inspired idiocy, bouncing again with the harmless rebound of rubber balls. Recent Mickey Mouse films are apt to inspire terror in some children, because the aggressive motive is too insistent. For example the sight of Pluto glued to a fly paper, or dragged impotently by a magnet he has swallowed is illustration



Heroes and Villains in THE EAGLE'S BROOD

(Paramount)

of sadism rather than of aggression—this is more than the average child can stomach and it inspires terror in many. When aggression or destructiveness is portrayed, the child demands that it should not go unpunished. It must be curbed, and some measure of justice and reconciliation must be achieved.

In short, the older child in particular needs a moral outcome of the aggressive motive. In truth, the power motive must have opportunities for release, but it must eventually fall in with the demands of a moral system, for children are much more deeply moral—and amoral, than superficial inspection would have us believe.

The imaginative or phantasy life of the child is largely occupied with identification of the child with the doer of big and heroic deeds. Scenes of pursuit and of conquest are the subject matter of phantasy which is again satisfied in films bearing on those themes. Not only is the aggressive motive satisfied, but enhancement of the self—or positive self-feeling, is perhaps just as dominating an emotion. In fact aggression, positive self feeling, and skill, mainly in physical endurance and exercise are much prized. With older children this crude, almost physical expression of the ego, is replaced by the higher motives of the self expressed in heroism, skilful exploitation of a situation, and in moral excellence. Sexual prowess usually misses fire with the young, and the adolescent is somewhat shaken by successes in love and not infrequently, morally repelled. Adolescents of the "suburban level" of society are perhaps more impressed with the positive self-feeling of the sexual successes of heroes and heroines.

Child actors

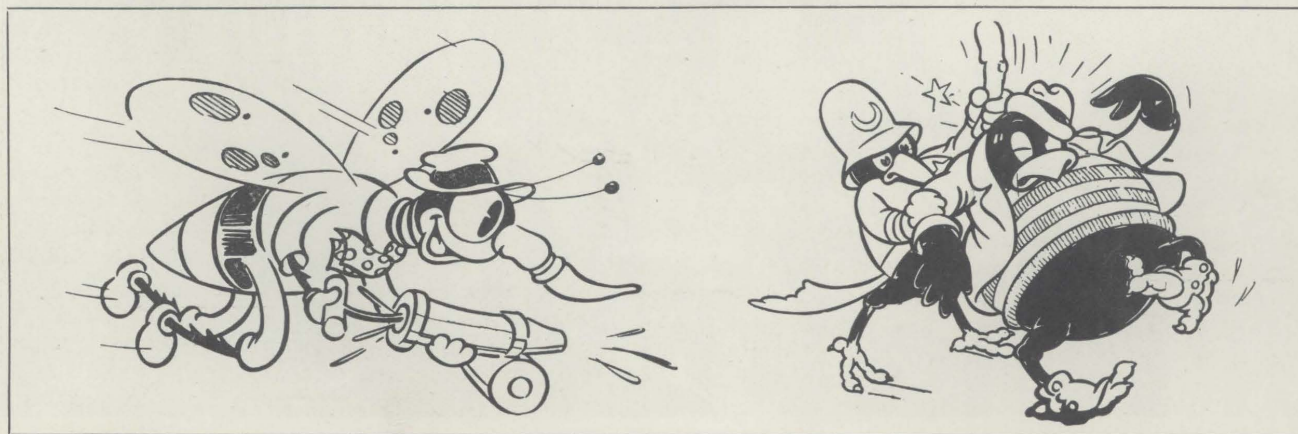
Children enjoy the films in which children take part in adult exploits, but rather inasmuch as the young actors are assistants, and not as initiators. They like to be on the side of authority, but they do not prefer usurping its place. Scenes in which children are subjugated, or ill-treated by adults, parents and others are not appreciated. Such films as *Poil de Carotte*, *Madchen in Uniform* are for adults and not for children. The struggle with unjust authority is a nuclear problem in child psychology and its pictorial representation on the films cannot be normally enjoyed. In all family situations, the

child, as deep psychology teaches us, is for ever trying by some means or another to overcome in its own behaviour any bad relations it has established with its parents; and in the likes and dislikes elicited from children with regard to films, one has discovered that children prefer films that do not raise the issues in a direct way. Fortunately the normal child is untouched by the average film of family life which presents a problem in a realistic fashion. They do not mind the portrayal when it is romanticised. In the younger group of children whatever aggression they may feel is adequately symbolised and released in the slap-stick film and the Western. A few adults can tolerate a film without a happy ending; the child never.

Effects of nature and crime films

Nature films are by no means always acceptable to children. Life reduced to slow motion is worrying to children. One boy remarked, "He didn't know nature was so jolly slow." Furthermore, nature enlarged, and sometimes red in tooth and claw is horrifying, and the sight of uncurling tentacles and agonising writhings of insects emerging from cocoons is eerie in the extreme, and many children otherwise normal have been put off by such sights. The educational value is completely destroyed. Much greater selection should be exercised in choosing these films for children. Children are held by the large effects of nature. Paradoxically the small and slow may be either frightening or terrifying—particularly where the small is enlarged to the gigantic proportions of the screen. A child is much more likely to be disturbed by the life of the caterpillar, than by Mrs. Warren's Profession.

A great deal of wild surmise has been made as to the effects of films of the gangster type on juvenile delinquency. Boys may imitate the methods of the gangster, but rarely his motives. Pistols, spot-lamps, etc., are aggressive toys to small boys. They may become part and parcel of the inherent criminal in each one of us. The films no more produce criminals than the amorality of our dreams induces us to commit crimes. I have not known a single young delinquent of more than 100 I have studied, who was deeply influenced by films of crime. They may act the gangster, but they do not follow his career.



Fairy story or nightmare?

(Walt Disney and United Artists)

WHAT THE FILM TRADE HAS DONE

A summary of a paper by Sidney Bernstein

FROM the managerial angle, the first contributory factor which contributes to the demand for film shows for children is the advantage of creating a "picture-minded" generation, of providing a "nursery for film-goers." Every intelligent theatre owner wants films of a better quality and knows that, if he does not get them his public will desert him. He knows, too, that a demand from the public for pictures will result in the production of better pictures. If he is wise, he will encourage children to start seeing films at an early age and will help to develop their critical faculties, in order that they may learn to know better films when they see them and voice their demand for better films.

Secondly, by the provision of children's shows the theatre owner has a powerful means for the creation of goodwill. Letters I have received from parents and from children, reports from managers of cinemas, all point to the fact that the family is deeply appreciative of efforts which the film industry makes for the amusement and entertainment of the children.

Thirdly, from strictly managerial considerations, there is a desirability of keeping the children from ordinary performances. You must face the fact that children cannot be denied the cinema. At performances for grown-ups children are a nuisance. For the adult, the cinema is a place for relaxation, for relief from everyday worries, for peace and comfort. Children fidget, they talk, they express their enthusiasms with a vehemence which is not soothing to an adult audience, and they are equally clamorous in displaying their boredom at what they do not understand, appreciate or approve.

Finally, there is the directly economic factor. An ordinary performance patronised by children who pay only half price is bad business if the seats could have been sold to adults at full admission prices.

Social importance of children's matinees

That the entertainment of the child is an entirely different problem from the entertainment of the adult, is the first social factor; and it cannot be over-stressed. There is a necessity for considering the provision of films for children in just the same way as you consider the provision of literature. The effect on the child of the books he reads is not confined to lessons he learns from text books, but is chiefly consequent on the general culture he acquires from his incursions into the main body of literature. How far that culture is valid depends upon how well directed his choice of reading has been.

Now there are films, just as there are books, which have no intrinsic demerit but which are unsuitable for a child. It may be that they present images

which require a mature experience for their interpretation or which, in the child's mind, are divorced from their context and acquire a wrong emphasis. It is of course for such reasons that films are classified as "A" and "U." The Board of Film Censors, in its aged wisdom, in categorising a film as "A"—for exhibition to children only if they are accompanied by parent or guardian—implies no demerit in the film but considers—rightly—that what is food for the man may be poison for the child. It is equally true that what is suitable and admirable entertainment for children need not be either edifying or satisfying for adults.

As far as the choice of films for children's shows is concerned, it is necessary to treat the educational film if not with suspicion at least with circumspection. For naturally and rightly and inevitably children do not want the cinema to be an extension of the classroom. They will very soon resent efforts to educate them outside the school.

Another factor—be it social or domestic—in favour of the provision of children's shows is that mothers are glad to know that their children are safe and out of mischief and being entertained. Especially on Saturday morning, with the week-end shopping to do and lunch to cook, it is a great help to have the younger children out of the way. The police, too, have frequently expressed to me their approval of children's shows as a means of keeping the children off the streets. Perhaps, indeed, the number of street accidents would be reduced, if the number of children's shows were increased.

The Bernstein 1928 experiment

In March, 1928, my own organisation made what was, I believe, the first serious experiment of its kind in the country. We do not claim to have been the first in the field but only to have tried to organise for the first time a planned series of children's performances at a number of cinemas.

Miss J. M. Harvey, who was at that time Secretary of the Film Society and who had many contacts with the educational world, joined my organisation to take charge of the scheme.

Our advertising was not confined to children. We circularised parents, and school authorities. Miss Harvey booked programmes which included *Peter Pan*, *Cinderella*, *Nelson*, *Where the Rainbow Ends*, the *Rin Tin Tin* films, *Robinson Crusoe*, *The Thief of Bagdad*, Charlie Chaplin's film *The Circus*, *The Wonderland of Big Game*, *Dinner Time at the Zoo*, the *Secrets of Nature* series, and the *Felix*, *Bonzo* and *Out of the Inkpot* cartoons.

The experiment was started at four suburban theatres in Willesden, Enfield, Leytonstone and

Edmonton. Prices of admission were 3d. in the stalls and 6d. in the circle, and the programmes started at 10.30 on Saturday morning and finished at 12.30.

At Willesden, on the first day, we turned away over two hundred children. Those who saw the show appear to enjoy themselves.

And yet attendance figures diminished from week to week. At the beginning of summer, because of the holidays we had to suspend the scheme. We were not despondent however: Miss Harvey did not give up hope. She renewed her contacts with the Education Authorities, paying them almost weekly visits; she again approached the Press and succeeding in getting more valuable publicity. She again tackled the parents; and thanks to her efforts we resumed the shows in October, 1928, and continued through the winter and spring of 1929. Still the matinees did not prove a success, and in the summer of 1929 we had to abandon the scheme.

Now why was the scheme a failure as a whole?

First, perhaps we aimed a little high in the programmes we chose: perhaps we were too anxious to do the children good.

Another reason was that the local regulations regarding the admission of children to adult performances were not so rigorously applied as to-day. Why should children turn out to an early show on Saturday morning when they could see the ordinary adults' show—longer certainly and maybe better—in the afternoon, for the same money?

The third reason for our failure was the most important. With the exception of Willesden, co-operation from outside was lacking. In Willesden, indeed, the education authorities were extremely helpful. Dr. Bridges, chairman of the Education Committee, appeared regularly at the matinees. His teachers gave their whole-hearted co-operation, and even the distribution of handbills in the schools was permitted.

Indeed, in 1930, the Willesden Education Authorities approached us and asked us to recommence our matinees. We did so, and for a time—but only for a time—with the schools co-operating even to the extent of selling tickets in the classrooms, we met with success.

Present efforts

In 1934, possessed at least of a fuller knowledge of the scope of the problem as a result of our experiment of 1928-29, we recommenced children's matinees. These shows have caught on and are now a regular weekly feature at a number of cinemas throughout the country, in London and in the provinces.

We rarely make any appeal for co-operation to outside bodies, and advertising and organisation is left largely to the local manager.

The shows are held on Saturday mornings, commencing at 9.30 or 10. There is a uniform admission price of 3d. and our children's matinee admissions for a year ending in September, 1936, were 650,000.

I must make it clear however that whether the attendances are good or bad, in no case are the matinees financially successful. Indeed a strict

balance sheet shows a loss, though so small as to be negligible. From the goodwill angle however, these performances have proved beneficial.

The gratifying thing about the present shows is that we have been able to achieve a regularity in attendances. One important contributory factor is that we have adopted the policy of showing serial films.

The children like the "serials" because they are action films. For the same reason, there is no question that their main preference in feature films is for **Westerns**. Cartoons they appreciate; in the **World of Sport** series and in **Hobbies** films they show some interest. Sentiment or prolonged dialogue they will not suffer.

Of feature films other than **Westerns**, all Joe E. Brown's comedies have been rapturously received. Cicely Courtneidge's films and Jack Hulbert's have been well received. The Richard Talmadge "action" films, such as **Fighting Pilot** are well liked. An American railway film **Silver Streak** was enjoyed. **Midshipman Jack**, a film of life on an American battle ship was not so well received. **Africa Speaks**, a jungle picture, obviously bored the children.

In dealing with youthful audiences we can do no more than cater for "normal" boys and girls who are not yet adolescent. We estimate that the average age of the children attending our matinee performances is nine to ten. The proportion of those over thirteen is very small.

Difficulties encountered

Our first difficulty is the financial one. Children's matinees are not profitable. Our figures show that at each theatre it is necessary to gather an audience of seven hundred, paying 3d. admission, before first costs are covered. This figure does not allow for management, rent or depreciation. (Incidentally, depreciation is quite a serious charge. The child is a destructive and untidy creature. Peanut shells, sticky sweets on expensive upholstery, even slashed arm pads and seats are common consequences of our performances.)

Secondly, there are difficulties of supply. There is an entirely inadequate supply of films which will satisfy the child's wants. Even the production of **Westerns** is on the decline. Films are not produced specifically for the children's market, and of the action films available, many are rendered unsuitable by incidental developments of plot. For example, there is an increasing demand from children for films about aeroplanes. Unfortunately, the many films which are being produced to-day with flying as their theme have generally a love interest which is secondary to the plot but is sufficiently emphasised to make the film boring to children.

But the only adequate way to stimulate the production of such films as children like is by creating a sufficient demand. And here is where the public can help, by supporting the efforts of theatre owners to make special provision for children and by encouraging the response to such attempts.

Even when there are suitable films in the market, they are frequently not available for these children's



Clowns in celluloid

(M.G.M.)

shows. It is not remarkable that renters should refuse to accept payment of £1 or so for such films as *Alice in Wonderland* and *Treasure Island*, when they can get other more profitable bookings. And when the film has been consigned to the vaults it is not surprising that the renters should be unwilling to search it out, despatch it, collect it and return it to the vaults for such a trivial fee. And, with conditions of demand as they are, the exhibitor cannot afford to offer a more substantial payment.

Of course, these remarks refer to the difficulty of supply of feature films.

In the realm of shorts, many films are available. But these are not the films which are "box-office" with children.

The third difficulty is the lack of co-operation from outside. I must say that we have had the fullest co-operation and encouragement from parents. But we must have the assistance of official bodies and social workers, and the complete co-operation of the local education authorities.

Conclusions and a suggestion

There is a social need but not a very widely expressed demand for special film shows for children.

Such shows are valuable if they satisfy the condition of providing *entertainment* only: they need not be educational.

The present inducements to the Trade to run special children's shows are outweighed by the disadvantages which are: first, financial; secondly, the inadequacy and difficulties of supply of films, which

are largely consequent upon insufficient demand; thirdly, lack of co-operation.

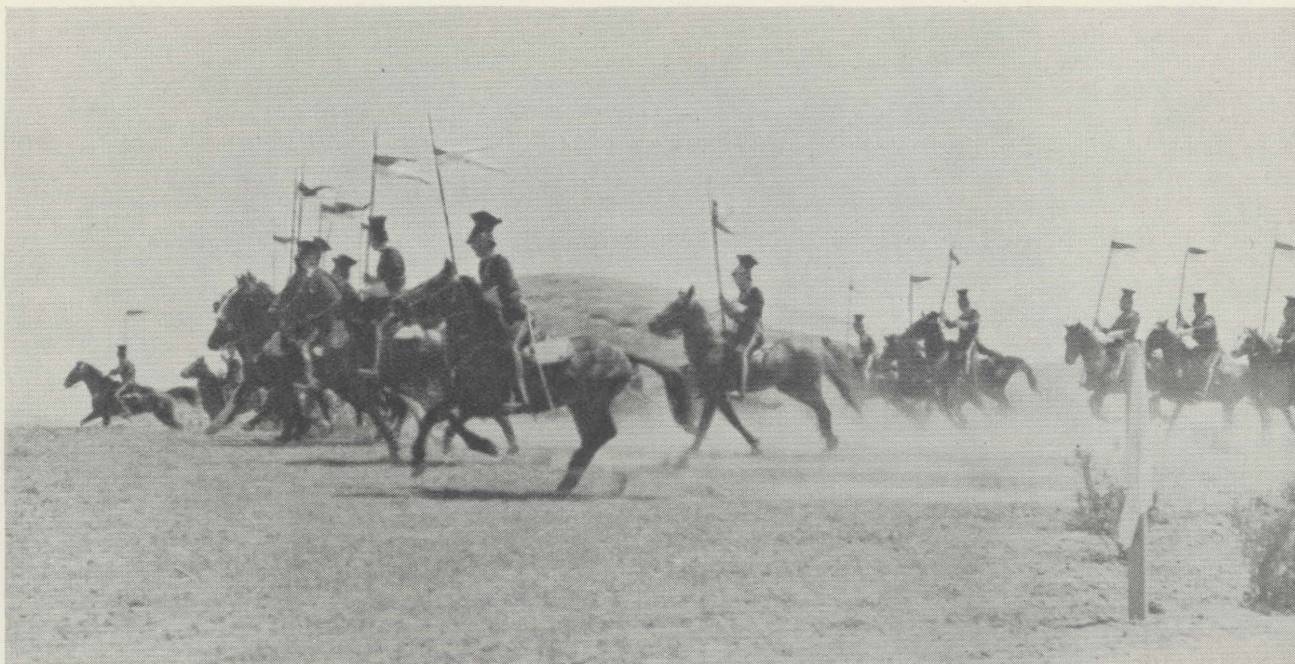
These disadvantages could be overcome if the social conscience were sufficiently awake to the dimensions and implications of the problem, and if specialised assistance was forthcoming from those in a position to provide it.

The British Film Institute, in its Memorandum of 1936, suggested the establishment of a commercial organisation to deal with the specialised booking of films for children's performances.

If social workers and institutions were willing to collaborate with the Trade, I believe it would be possible to form a non-profit-making company to acquire a large library of suitable films, on condition that they were available only for non-commercial performances, after the ordinary bookings had been exhausted. Producers I think would be willing to sell new copies at cost, with, perhaps, a small percentage on annual returns.

With adequate support, indeed, and with a sufficient initial subsidy, the organisation could employ technicians who would be capable of cutting and re-editing films which, in the form of their original issue, had features unsuitable for children. There is a great number of excellent films which could be made available for exhibition to children if they were subjected to such a process of revision.

In time it is not fantastic to hope that the organisation would be able to commission the production of films of the type it required, just as a publisher is able to commission an author to write a book.



THE CHARGE OF THE LIGHT BRIGADE

(First National)

FILMS OF THE QUARTER

By Alistair Cooke

THE eventual release of *The Green Pastures* certainly brought into our ken a worthy movie for children of all ages, but it most decidedly did not—as some wish-thinkers said—bring into focus a principle of censorship. The censorship issue lies perhaps not so distantly ahead and has yet to be fought, unless it is tear-gassed out of action before then in the cause of “discipline.” At the moment of writing, it’s hard to see how the movie could come out of a war or a fascism with its face any cleaner than the London theatre did last time. Japan and France have already followed Germany, Italy, and Russia in handcuffing the newsreel men, and the only hope for the future seems to come from the English documentary workers and the Hollywood tycoons who will willingly make anti-gangster films, will salute stories with a social bite, provided they are marketable at home and abroad. The movie balance sheet for 1936 will always reassure them that movies with a social conscience are good publicity but don’t seriously touch the millions who think of the movies as their favourite drug. *A Fury* may excite the critics but it also pacifies the minority that will probably not have seen more than one of the seven box-office smashes of the year: namely, *Modern Times*, four million dollars; *San Francisco*, *Swing Time*, *The Great Ziegfeld*, *The Littlest Rebel*, *Rose-Marie*, and *Under Two Flags*, each over three million. I doubt if there is a single exhibitor, producer, supervisor, banker, critic, star, cameraman, film fan, or assistant make-up man, who can give any plausible reason why *San Francisco* should have taken more money in America than any picture in cinema history except two, *The Big Parade* and *Ben*

Hur. To cogitate after the event will reveal a pretty vague clue, a doubtful hint of a formula for 1937: *San Francisco* and *Ben Hur* did have one thing in common, an awful lot of noise (it’s no use saying *Ben Hur* was a silent; true it wasn’t a talkie, but when the chariot race started, the whole orchestra downed its fiddles and oboes and took to rattling chains, cracking whips, and generally making the average gangster talkie sound like something by Charles Morgan). In 1926, it was a chariot race, in 1936 it was an earthquake. This year, I’d lay bets on Mr. Zanuck’s projected *Siege of the Alcazar*.

This quarter has followed up with nothing as loud as a landslide. *The Charge of the Light Brigade* is as much of a thrill, though, and Hollywood pedants can afford to laugh at the presents who wanted something more—history, say. This is the most resounding tribute yet paid to our tight little isle, and our own studios might have given their spats to have produced such a recruiting poster. Before you see *The Charge of the Light Brigade*, it’s easy to sit at home with your Tennyson and a sense of values, and when it’s all over and you’re out of the theatre (for about twenty-four hours), you can laugh the thing off, but while it’s sizzling there on the screen you are just an agonised member of the mob, rocking with the ache and tension of the thing. And this is to say that as a spasm of human emotion, engendered by the cunning contact of shears and paste on a trailing length of celluloid, *The Charge of the Light Brigade* is no less brilliant than, and no different in kind from, *Potemkin*. The massacre on the steps happened first, that’s all.

When a critic has to think first of nice technical

things to say, it's a sure sign the movie must have been painful. And I can't think of any non-technical things to say about **The Garden of Allah** and **Ramona**. To choose between them would be to act about as whimsical as the man who examined, over the post-office counter, a sheet of stamps and said he thought he'd take *that* one. If anything, I should say colour is now about as lush and rich in the same complacent way as the novels the films were made from. Colour is, in spite of what we all hope for it, just about as gory as it could be. And when, at the Tivoli, **Fifteen Maiden Lane** slipped quietly on to the screen afterwards, black and white seemed like the most charming colours you'd ever seen. (All these cracks at the professional colour film apply only to the standard, 35 mm. film: the ridiculously small, 8 mm. Kodachrome is already astonishing and makes **The Garden of Allah** look like a nightmare, and **Ramona** look like boiled lobster.)

Fifteen Maiden Lane pretended to be no more than a "supporting" film. It incidentally happened to be, if not the rowdiest, the neatest comedy of the quarter. Claire Trevor is a talent to watch, she has a harder, defter touch than Myrna Loy, suggests the sort of partner a jewel thief might really have and not in his daydreams idolise. And the direction, it should be said, was as clean and economical as most movies by Alfred Green.

Sing, Baby, Sing was a surprise satire that the advance publicity forgot to play up. The film starts off with an announcement saying that the situation and characters in this piece are entirely fictitious and bear no resemblance, etc. Which prepared us for something pretty pointed and specific, though unnamed. It's the story of a famous American Shakespearean actor (drunker and hammier every year) and his pursuit across the continent by a young night-club singer. Adolphe Menjou's take-off of—well, I forgot the name, but if Mr. Menjou invented this character out of his own head, it only goes to show how uncannily life imitates the movies. It had no end of swift, clinched parody, brilliant Menjou moments, and at least one line the Censor never heard or didn't get the hang of—which is the way the American language gets its own back for the calculated banning of the harmless and misunderstood word, "sissy." **The Gay Desperado** was another satire, but a satire of a myth, which is not so funny or easy as the satire of a news-story, however mythical and original Hollywood claims. **The Gay Desperado** was funny enough in Piccadilly Circus, with its alive little Mexican bandit clumsily modelling his gang on the U.S. pattern, but I hope Mexico City can take this film, and like it.

There were three or four of those big, untidy, dependable Hollywood romps: **Born to Dance**,



John Beal in **WE WHO ARE ABOUT TO DIE**

(Radio)



Above : William Powell and Jean Harlow in *LIBELLED LADY* (M.G.M.). Below : Edward G. Robinson in *BULLETS OR BALLOTS* (First National).

Big Broadcast of 1937, *College Holiday*. And a tidy one—bright and straight as a pin—*Libelled Lady*. All the three musicals were built from tried formulae: the first-rate crooner, Francis Langford; the successful radio comedian, Jack Benny; the familiar fools, Allen and Burns; the odd, novelty vaudeville item—Bob Burns and his bazooka in one, Reginald Gardiner conducting an invisible audience in another. And girls, and music, and girls, and dancing. And girls. It happens to be a kind of indifferent film which, at its worst, I like. But people who dislike screen musicals will find no new reasons in any of these three to revise their preference.

The three most interesting imports from Hollywood were two films that continue a cycle, and one that may start a new one. *Bullets or Ballots* could not masquerade for long as a minor Edward G. Robinson film. It was finely expounded, the preliminary exposition of the way city food rackets work the best topical documentary work not in *The March of Time*. There was a story that was depressing as crime exposure, exciting as a fairy story, unflagging as either. *We Who Are About To Die* did not improve on *Injustice*, but followed along ably in propagandising for more sympathetic administration of State prisons, aimed another stinging Hollywood dart at a judicial system which in practice makes the too scrupulous investigation of evidence a bar to political promotion. To us callous Britishers, who ask from these films no sermons in stone walls but merely an amusing evening, it re-introduced the talent, prized and familiar on Broadway, of John Beal. He was so good in this, so puzzled and decent, so likeable and simply honest, I'm afraid from now on he's doomed to the same "fall guy" parts. Christy Cabanne, a new name to me, does not melodramatise the prison—the



labour and the sweat of it—with fake shots, he knows his types as well as maybe, and he directs the acting with many a curious, un-Hollywood sigh at the smoothness of attorneys.

Come and Get It, though it can be seen as a success story with the same sort of tragic undertone as **Dodsworth**, is more promising as the first of a new cycle devoted to the conservation of American soil, which has—on a cheerful estimate—about fifty years to live. The publicising of the New Deal is as decently concealed as possible; there is one oblique reference to the other Roosevelt's "trust-busting," and without specifying where the father, Edward Arnold, belongs, it's evident Joel McCrea, the son who replants, is on the side of the angels (and their choirmaster, F. D. R.). **Come And Get It** is unsolemn, entertaining, charmingly written, but it's still a serious propaganda film. For those serious reasons, it should give Americans another cause to applaud the continuation of the Roosevelt régime. For lighter reasons, we can join in the cheering.

The British contribution this quarter is no more than two films, but it's an honourable contribution just the same: **Rembrandt**, a Korda period piece, with the same old glossy sets but with trim dialogue and some fine direction of Laughton (the quiet movie inconsequence—surprising for Korda—in the scene with the beggar, the peasant's party, the return to the family); and **Lobsters**, Moholy-Nagy going down to where the molluscs wobble and making a slow, even record as fascinating for the texture of the lobsters' shell as for the story of their love life.

The Continental offering has been dismal, but France sent us the aptest film of all, a pained, civilised re-creation of the dilemma of Rudolf of Austria, so Viennese, so Ruritanian, unthinkable in this country—until the week of December the 10th.



Above : Adolphe Menjou and Gregory Ratoff in **SING, BABY, SING** (Fox). Below : **COME AND GET IT**, with Edward Arnold and Frances Farmer (United Artists).





HORTOBAGY

(Courtesy of Marie Seton)

CONTINENTAL FILMS

Reviewed by A. Vesselo

THE common urge to simplification at all costs is apparent in the official description of Schneevoigt's *Fredlös*—produced by a Danish studio, with Swedish actors and Swedish dialogue—as “the first Finnish film.” The presence of authentic Finnish exteriors, and of a musical accompaniment incorporating Sibelius’ two most hackneyed pieces, “Valse Triste” and “Finlandia,” hardly makes the description less misleading. But indeed, simplification is in the bones of the cinema, tending as it does to extravert all passion and all striving into a confined series of static and easily-recognisable shapes; and upon *Fredlös*, with its sombre tale of Tsarist oppression some forty or fifty years ago, there is readily observable the stamp of a type, lately exemplified in many ways in *Janosik*, even to the inclusion of the dash of Russian “montage” towards the close. This film has on the whole a truer, because more painfully earnest, ring than *Janosik*; but, though we may appreciate its glimpses of unusual customs or snow-bound northern scenery, the human tribulations presented too often lack im-

pressiveness because they come, haltingly, at second-hand.

The same basic externalising influences, working much more subtly within the limits of a different mood, are to be seen in the French *Mayerling*, reported to be the Curzon’s greatest success. Ostensibly the story of the ill-starred Archduke Rudolph, who died by his own hand in 1889, this is in effect a version of the theme “tragic love in high circles,” raised into well-calculated relief by a lightly-sketched background of political history, and attired seductively in the Imperial garments of a vanished régime. What if the Young Liberals fade too easily out of the picture? What if all the scenes of the Ballet appear outwardly to be the same scene? or if the youthful Vetsera, rebuked protectively by an older woman for being without make-up, is observed to be powdered and painted with more than ordinary elaboration? As the two lovers advance to their preordained doom, the sweet odours of incense fill our nostrils and exalt our senses; and in such a consummation other significances are forgotten.

Anatole Litvak, who made the film, is something of an international director. He has previously directed British films at Shepherd's Bush, and is now in Hollywood; whither Danielle Darrieux (the *Vetsera*), whose good looks have won her acclaim as an actress, has also recently been summoned.

Of *Confetti* one need say little more than that it is Viennese romantic comedy, put together according to popular recipe, and with its central scenes at a Carnival Ball in the borrowed style of *Maskerade*. In this kind of affair it is invariably the funny men who supply the backbone, and here they are in full force. Their antics do not appear startling; but one is prepared to suspend judgment in view of the incredibly ill-timed English sub-titles, which anticipate all the jokes in the flattest way and sprawl unrestrainedly over the screen. At the Press Show, furthermore, the titles occasioned such vigorous synthetic gurglings that when the jokes did come they were almost impossible to hear.

The Film Society's opening performance brought us Ptushko's *New Gulliver*, from the U.S.S.R. This first full-length essay in puppet-fantasy has admitted imperfections, both in structure and in manipulatory technique, but its total effect is one of fascination. The puppets have life and plasticity of expression, the backgrounds character, the crowd-scenes variety. The attempt to humanise the "workers" was evidently enough mistaken, since it robs them of that grotesque individuality, that power of oblique and animated reference to things actual, which identifies the manikin-character at its fullest. If a representative of our own sphere of reality were needed for contrast, then the boy-hero, the "new Gulliver" himself, was sufficient. On the other hand, it is instructive to see how much the film gains in vitality and significance by being associated with a deeply-felt purpose, whether or not all the details of its expression are equally sound. Some kind of purpose, if it be only to advertise a sponsor, seems indispensable if a puppet-film is to be more than a toy-parade; which may help to explain the superiority of Georg Pal's work for Horlick's over his *Ali Baba*.

A Pal in the same programme gave interesting opportunities for comparison—including the comparison between Ptushko's treble voices and Pal's less appropriate bass, and between Pal's lively colour-work and Ptushko's flatter (and variable) black-and-white.

Georg Michael Höllering's *Hortobagy*, a film of the Hungarian plainsmen, is virtually documentary in intention: the slight and generalised fictional plot, bestirring itself every so often to intervene, affects fundamentally neither the film's strength, which is a purely documentary strength, nor its weaknesses, which derive from documentary conventions. On the negative side, there are the bumpinesses of continuity, the occasional obvious mismanagements of tempo—as in the long-drawn sunset at the climax—which arise from a naturally diffused subject-matter; the traditional insertions, such as the storm-sequence before the end, or the continual silhouettes of horsemen on the sky-line; and the emotionless tones and stiff poise of the peasant-actors. On the

positive side, outbalancing these faults, is the authenticity of the peasant-type, expanding in its reactions at moments when, as at the fair, the actors are less sensible of being directed; and the beautifully-photographed impressions of animals and their young, of horsemen at the gallop, of all the multiple aspects of life on the plains, perceived with sympathy and recorded with conviction.

The theme itself, of a "waning culture" and its struggle against the encroachments of machinery, is not beyond suspicion; but here the over lyrical, the dismally sentimental, is in the main well escaped, and the gentleness of understanding takes its place. Over all else stands one passage, shown in full with a directness unimpeded by visual ingenuities, and stressed by silence—of a mare foaling. This is unlikely to be passed for public showing; yet, if it shocks, it is not with the shock of embarrassment but of revelation; making us respond for a few mortal moments to the living beat of reality.

The new year increases our tally of films by four, one of which is certainly of major importance. This is *La Tendre Ennemie*, aimed satirically at a situation familiar to French treatment—that of a daughter of bourgeois parents committed unwillingly to a marriage of convenience ("Il ne s'agit pas de l'amour;" says one of the characters persuasively,



Hans Moser and Leo Slezak in CONFETTI

(Courtesy of the Academy Cinema, London)

"il s'agit du mariage.") At such a betrothal-feast appear three mutually courteous ghosts, amorously related to the girl's mother, and proceed to conduct researches into the past in the most dispassionate Proustian style; indeed the film itself might fittingly have been called "A la Recherche du Temps Perdu"—or why not "The Ghosts at the Feast"? The parallel is adroitly pointed between the mother's life and the daughter's dilemma; and a solution arrived at to prevent the repetition of earlier disasters. Perhaps the solution will not meet all our intellectual demands; but Max Ophüls' direction shows so penetrating an understanding of his medium, his refinements of technique are so apt, that one is unusually reluctant to look for flaws.

A single shot is never used where two will do better; the camera rarely stands straight if it can skew over and peer knowingly from an angle, and, withal, relevance of suggestion, sureness and neatness of progression, are never lost. Every arrow is tellingly barbed; in each shot, each distinctive gesture or intonation of an actor, each incidental property—a carnival balloon, a pre-war gas-globe—there is the same comprehensiveness of implication as in each full-blooded line of a work of perfect draughtsmanship. Particularly interesting are the Edwardian pink and lavender hazes enveloping respective memory-sequences; and the audaciously-introduced memory within a memory, successfully



Paula Wessely in ERNTE

(Courtesy of the Academy Cinema, London)

elucidated by continued vocal annotation and by the visual background-hint of a still-proceeding hackney-carriage.

In its own specific class the Austrian *Ernte*, by Geza von Bolvary, also possesses real merits, and is an outstanding relief from the forced Viennese gaieties with which we have been surfeited. It is true that we are still very much haunted by officers of the Imperial Army, waltzing and strutting across the screen, and that the happy consummation is no great trouble to predict; but within the limits prescribed, director and cast have combined to portray a genuine three-dimensional world, in which, too, the countryside is something more than the mere occasion for a well-composed shot or a sugary song. Here is the breath of the fields, reflected in admirable photography, and playing an equal part with such highly accomplished human actors as Paula Wessely and her husband, Attila Horbiger. In the rôles of Hungarian peasant-girl and officer-master, these two reinforce one another excellently, and they also owe a debt to the felicities of Bolvary's direction, to his little significant twists in the action, to his accurate timing, and to his faculty, in concert with his cameraman, of building up a remarkably convincing atmosphere.

The films remaining can only be mentioned briefly. *Regine*, from Germany, is the Kitchen-Maid's Dream undisguised, as blatant an example of a wish-fulfilment theme as any amateur psycho-analyst could hope to unearth—helped out by pleasant views of German scenery and by a relatively vigorous ending. The French *Fear* attempts a study of a woman's mental and emotional reactions in the case of a given lovers' triangle: the result, however, has hardly the cogency of mathematical proof. But certain passages do apparently demonstrate something: there is one early scene—the kiss, the symbolically relaxing hand, the dropped letter—which is paralleled, movement for movement, in *La Tendre Ennemie* (among other films). In *Fear* the scene is stereotyped and flat; yet its present counterpart seems almost to be the essence of wit.

At the Curzon Cinema, London, *Fear*, which is reviewed above, was followed by *Mazurka*, Willi Forst's first film since *Maskerade*. In it Pola Negri, the famous star of silent films, makes her first appearance since *A Woman Commands*, made in 1932 in America, which is her only previous sound film.

The Academy's next presentation will be *Burg-theater*, also directed by Willi Forst.

At Studio One, when *La Kermesse Heroique* finishes its run which began in October, 1936, a new German Comedy, *Der Ammenkoenig*, will be presented by special permission of the L.C.C.

On January 31st, 1937, the Film Society presented *Helene*, a new film directed by Jean Benoit-Levy. The film was adapted from Vicki Baum's novel. On February 21st the Film Society hopes to present *We From Kronstadt*, directed by Tsigan. The film, which is said to be in the tradition of *Potemkin*, deals with an incident in the civil wars.

DOCUMENTARY FILMS

Reviewed by A. Vesselo

THE WAY TO THE SEA (Great Britain)

Production : Strand Film Company : Paul Rotha.
Direction : J. B. Holmes. *Photography* : George Noble and John Taylor. *Music* : Benjamin Britten.
Commentary : W. H. Auden, spoken by Geoffrey Tandy. *Length* : 1,400 feet. *Distribution* : A.B.F.D.

STATUE PARADE (Great Britain)

Production : Strand Film Company : Paul Rotha.
Direction and Photography : Ralph Keene and Paul Burnford. *Length* : 1,260 feet. *Distribution* : M.G.M.

PEOPLE IN THE PARKS (Great Britain)

Production : Strand Film Company : Paul Rotha.
Direction and Photography : Donald Alexander and Paul Burnford. *Length* : 1,250 feet. *Distribution* : M.G.M.

LONDON WAKES UP (Great Britain)

Production : Strand Film Company : Paul Rotha.
Direction : R. I. Grierson. *Length* : 1,260 feet.
Distribution : M.G.M.

IN order to establish a circumstantial background for their impressionistic account of the London to Portsmouth railway and its recent electrification, the makers of this film have given us, first, an interestingly-thought-out historical survey of Portsmouth and the Portsmouth Road from the time of the Romans and the Danes downward. Model boats, a statue of King Alfred, old prints, and superimpositions of men fighting in the attire of sailors at Trafalgar, are used, with interspersed shots of the sea, to help convey the necessary ideas. Types of shot, cutting, and several aspects of general method all through, are reminiscent of the style of *Cover to Cover*.

In the case of models and historical superimpositions, it is well to point out that in a film where the intention is not entirely matter-of-fact—where, for example, models are not frankly declared to be models—there is some danger of the reconstruction, unless it is so intricately executed as to deny its origins, creating a false and static effect. Even in *Mediaeval Village* (see below), the two superimpositions are less strong than the rest.

In dealing with Portsmouth, the film makes much of the theme of Our Fleet and its big guns. As for the commentary, in the modern sections, which are of chief importance, it becomes increasingly dramatic and high-flown, and its delivery throughout leans to the sensational. Those who have inured themselves to such things will no doubt express approbation; others will continue to regard them as æsthetic Devil's-brew. When we are told, in emotional tones, that "The line waits—the train waits—the drivers are waiting—waiting for power!" we may be forgiven for feeling that whatever is valuable in these sentiments would have been better

expressed in correctly-chosen visual shots and natural sounds; and equally, the atmospheric thinness of the refrain, "We seek . . . the sea!" is only made greater by declamation. This kind of commentary, essentially humourless, seems difficult to deliver without bathos, is often not properly in tune with its pictorial accompaniment, and in any case interferes unwarrantably with the latter's functions. The music has plainly been composed with an eye to the commentary rather than the picture; and, while engineering a sufficient union between the different parts of the sound-track, incompletely reflects the more realistic mood of what is seen. The photography is good.

Few documentary film-makers—with Ruttmann's *Berlin* no doubt at the back of their minds—have not at some time felt the urge to undertake a survey of London; but they have generally been frightened off, understandably, by the extent of the ground to be covered and by their own lack of adequate facilities. We now have an attempt to make an inroad into the field by means of a rough subdivision into categories: in this scheme *Rooftops*, reviewed in our last issue, came first, and is followed by the three films here under consideration. All have been controlled and planned by Paul Rotha, but the more immediate work of direction has been done by young film-makers new to the professional arena.

The subjects tackled deal chiefly with the central parts of London, and their territories are therefore not mutually exclusive. Rotten Row, for instance, overlaps from *Parks*, in which it is shown during Sunday parade, into *London Wakes Up*, where the early-morning rider, "shaking up his liver" in the Row, is contrasted with the errand-boy going his rounds. The title *Statue Parade* speaks sufficiently for itself: we start off with the Albert Memorial and end with Epstein, and in its course the commentary, with an allusion here and a quotation there, finds opportunity more than once for a gentle prod at the romantic figures, aloof on pedestals and heads against the sky, who adorn our thoroughfares. It is a pity that the statuesque angle is not always confined to the statues. The application of the same formal photographic method to certain of the sandwiched-in shots of people in the streets lessens its point and deprives the characters of individuality. Throughout, indeed, the human characters tend to lack significance.

The *Parks* film gives body to its theme by a contrast between the old conception of a park as a private enclosure limited to royal or aristocratic use, and the new one, originated in the nineteenth century, of open spaces for popular relaxation. So Hampstead Heath, Battersea Park, and Hackney Marshes are included, and towards the end we see the Jarrow marchers entering the gates of Hyde Park. The emphasis is thus unquestionably

in the right direction ; but is it also perhaps a trifle too deliberate, a trifle more heavy-handed than it should be ? The same overstress of a point appears in the remark, attached to views of the new People's Palace, about the "common sense of the modern outlook." Can we really be so sure that present-day ideas, whether about architecture or anything else, are so loftily superior to those of our predecessors ?

Another difficulty here—much better overcome in *Statue Parade*, through its lighter approach—is the common one of clash between modern picture and historical reference.

London Wakes Up might easily have succumbed to an inclination to roam ; but actually concentrates its energies, with greater wisdom, on a small area out-of-doors—on the Pool of London, its ships, its sleeping mists, its bridges, and the empty streets of the City. In imagination, in the successful building-up of a mood, this is perhaps the strongest film of the three. There is a real feeling of gradual stirring to life, heightened by the accurately-measured quickening of tempo at the close, and intensified by a musical accompaniment which may mean nothing at all by itself, but in context is at every moment strikingly right. The most noticeable flaw is the short concluding sequence, fundamentally irrelevant, and creating an infelicitous anti-climax. But, again on the other side, there is the hint of a true appreciation of human values. The old woman emptying slops into the gutter is a symbol of a submerged multitude—creatures of night, conceived in darkness, and dedicated to its lugubrious shadows.

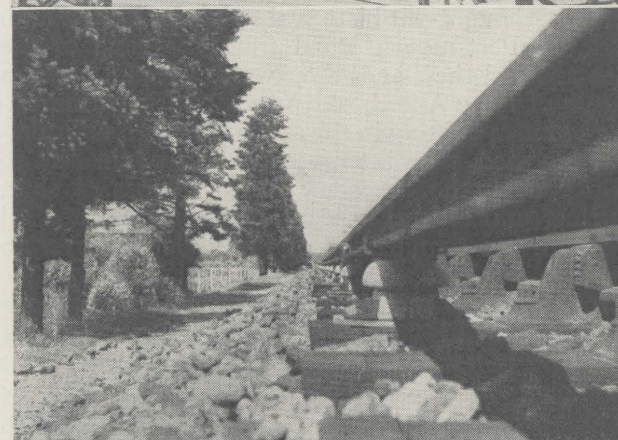
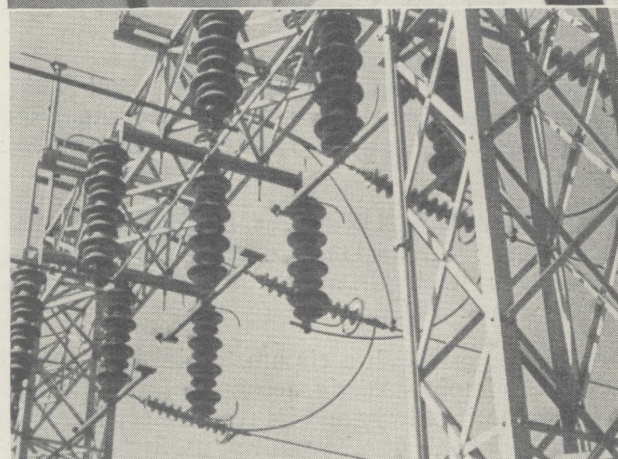
The major virtue of these films as a group, whatever their incidental failings, is in their lay-out. We do not need to be told what care has been expended in calculating out the preliminary details ; and their cutting is economical and precise. They hold considerable promise.

LOBSTERS (Great Britain)

Production : Bury Productions. *Direction :* John Mathias and L. Moholy-Nagy. *Photography :* L. Moholy-Nagy. *Length :* 1,488 feet. *Distribution :* A.B.F.D.

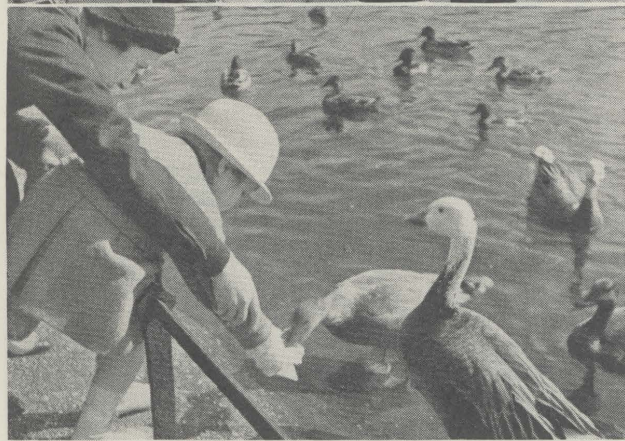
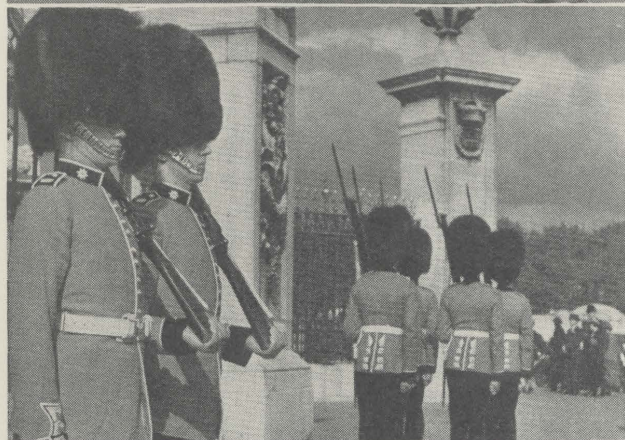
Mr. Moholy-Nagy's well-known photographic skill is here greatly in evidence ; nevertheless with several of his shots one suspects that they might be better in place on the walls of the Royal Photographic Society than in the more dynamic surroundings of a film. His marked concentration on quality and on the big close-up, carefully composed, seems at times to deny that evenness of progression, in movement and idea, which is the essence of film-making. The commentary, however, links and elucidates, and the continuity at large remains quite clear. Setting out with a fishing-boat to catch lobsters, we descend eventually with the lobster-pots to the sea-bed, where the action is diverted to the lobster's life and habits, intimately portrayed. The pots being finally hauled up, we return, with the fishermen, homewards.

The fact that the continuity is obviously imposed from without is conceivably no violent ground for complaint—until the finish, which adds a compe-



THE WAY TO THE SEA

(Strand)



STATUE PARADE, LONDON WAKES UP, PEOPLE IN THE PARKS (Strand)

tently-manufactured but rather superfluous storm, when the film already appears to be over. Again, the background snatches of choral singing, about "the gallant English ship," wear a strained and pseudo-lyrical air. In general, despite such weaknesses, the film is simple to follow, and offers us some undeniably interesting sidelights on the characteristics of its sinister hero. Yet it is surprising to find such a subject, creeping with figures of nightmare, freely granted a Universal certificate by the censor. Surely . . . !

PLANTATION PEOPLE (Great Britain)

Production : Cadbury Bros. Ltd. *Direction :* A. R. Taylor. *Photography :* Ray Rennahan; Technicolor. *Length :* 1,682 feet. *Distribution :* Publicity Films.

Work on the plantations of Trinidad is the subject of this short film in Technicolor. The opening, with the native workers setting out from home in the early morning, and the close, showing them back again at twilight, do not so much determine the film's shape as round off its ends: in between we see the gathering of local produce of various kinds—coconuts, grapefruit, bananas, and so forth—for packing and export; and a visit to the Cadbury estate is naturally enough included. The sequence of incidents is uncomplicated by attempts at over-minute exposition, the commentary straightforward and not burdensomely continuous: there is also a musical background all through.

The colour, clearly one of the film's chief points, is very successful within the bounds of the process. Definition is good, and glare avoided (an important consideration in exterior work). One finds a tendency to monotony as the film progresses, and some predominance of pink and green tints: the best effects are produced where there is a definite contrast of light-intensity or of hue, and one recalls the agreeable opposition of dark tree-tops and blue sky in tree-climbing scenes. Monotony is probably due as much to lack of variation in temporal colour-flow as to colour-composition in separate shots.

MEDIAEVAL VILLAGE (Great Britain)

Production : G.B. Instructional, with H. L. Beales and R. S. Lambert. *Direction :* J. B. Holmes. *Photography :* Frank Bundy and Frank Goodliffe. *Length :* 1,703 feet (35 mm.). *Distribution :* 16 mm. non-theatrical, G.B. Equipments, 35 mm. theatrical, G.B. Distributors.

For a full description of this film, which deals with the mediaeval open-field system as it still survives at Laxton, readers are referred to the article by Messrs. Beales and Lambert in the summer 1936 issue of *SIGHT AND SOUND*. Here we need only make a few remarks on its general significance. As an attempt to solve the problems of the historical film it is of distinct value; for, while dispensing with the dubious aids of costume or similar make-believe, it succeeds between shots of modern scenes and a commentary endeavouring simultaneously to take us back to the past. This it achieves largely by means of animated maps of Laxton in 1630, which it uses to compare

directly with the village as it is to-day. At the beginning are also introduced two superimposed models, of the old castle and manor-house.

The incipient sickliness of so many documentary films which look back romantically (or "nostalgically," if the word is preferred) to dying customs is held severely in check: the film is intended as a record of fact, not as a sentimental sigh for things departed, and this is stressed by the anti-lyrical way in which the modern inhabitants of Laxton are presented, and by a minimum of musical accompaniment.

There are some imperfections—a slight break in continuity before the end, a certain obviousness of some background sounds and voices, and a possible excess of matter in places—but as a whole the film is a commendable experiment, and should prove most useful both for teaching and general showing.

THE PLOW THAT BROKE THE PLAINS (U.S.A.)

Production: U.S. Settlement Administration.

Direction: Paul Lorentz. Photography: Ralph Steiner and Paul Strand. Length: 2,644 feet.

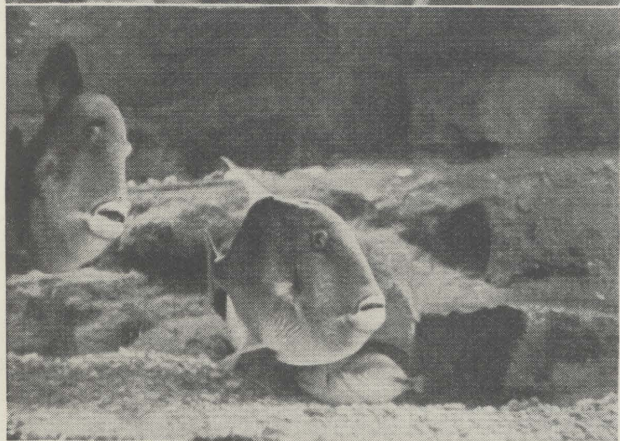
This film is remarkable less for itself than for what it represents; since in principle it is as closely allied to our own "documentary" ideal as any American non-fiction film hitherto produced. Fundamentally it is propaganda, organised by the Federal Government, in a non-political cause whose worthiness is not open to question; and it is actually one of the first screen-ventures to be undertaken with direct official backing in this way. The film has been written and directed by an officer of the Resettlement Administration. Ralph Steiner, who shares the camera-work, was previously an amateur.

The theme is the monstrous wasting of natural resources which has taken place on the Great Plains: arising out of cupidity and ignorance (though the former is little stressed) and leading finally, in the last decade, to widespread drought and starvation. Similar problems in relation to the despoiling of timber-land were touched on, but scamped, in the United Artists film *Come and Get It*. The present film traces the development of the soil from the days of the cattle-land and the pioneers to the wheat-boom of the Great War and the tremendous impetus which this gave to wheat-production. A few years later, as it goes on to show, the relentlessly plundered earth had crumbled to dust: now, faced by the spectacle of ruin and want, the Government urges support for its efforts at reconstruction.

The film's technique is documentary technique as we know it. Photographic quality is impeccable, viewpoints are carefully selected, commentary is used sparingly and helped out by sub-titles and by two excellent maps at beginning and end. The tempo is slow—so slow as to become rambling, for the implications of the climax are not sufficiently in keeping clear of the opposite trap, the conflict suggested in the building-up, and the final sequences accordingly descend upon us almost out of the blue. An American audience, already acquainted with the film's subject-matter, would no doubt find this easier to overlook; but it remains essentially a fault



THE PLOW THAT BROKE THE PLAINS
(Courtesy Museum of Modern Art Film Library)



SECRETS OF LIFE

(G.B. Instructional)

of structure, so that most of the vigour is in the beginning and end, with a noticeable sag in the middle. The human element, as so often, has a posed and formal air, and, nicely though it may outline against the sky, lacks life.

EBB TIDE (Great Britain)

ROCK POOLS

COMMUNITY LIFE

Production : G.B. Instructional. *Direction* : Mary Field. *Photography* : Frank Goodliffe. *Commentary* : E. V. H. Emmett. *Lengths* : 787 feet; 866 feet; 1,086 feet.

THE HOME IN THE VALLEY (Great Britain)

Production, Direction and Commentary : as above. *Photography* : Charles Head. *Length* : 1,031 feet.

Distribution of the series : G.B. Distributors

The above are four of a new *Secrets of Life* series, the two first-mentioned dealing with marine life on the tide's edge, the next with ants, the last with the hatching-out and growth of young sparrow-hawks. Each film of the series is issued in two versions, one for educational purposes, the other for theatrical showing, with a special commentary by E. V. H. Emmett of Gaumont-British News. It is to the latter versions, and to their commentary in particular, that we here address ourselves.

Mr. Emmett transforms his material into a personal shape. Outwardly, he belongs to the facetious school of commentators; but in effect, through his enthusiasm, his eager perceptiveness, his careful preparation, he causes facetiousness to transcend itself, and turns a vice into a virtue. When he cracks a joke, we rarely feel, as we do so often elsewhere, that it is no more than an ill-calculated superimposition, laboriously manufacturing a little cheap amusement at the expense of a subject with which the speaker has no fundamental sympathy: on the contrary, we feel his remarks to be shrewdly pointed, and significant of a consistent attitude—like bubbles on the surface of understanding. Nor does he suffer from those exaggerated inflexions of the voice which lend such an air of idiotic condescension, towards both subject and audience. He produces an impression of spontaneity, paradoxically due in large part to the exactness with which words and picture are timed together, so that they advance hand-in-hand.

Essentially his attitude to the creatures depicted is that of Disney, and the purely factual or descriptive is ingeniously linked up with the humorously interpretative. Like all of us, Mr. Emmett is not perpetually at his best: there are times when he seems to be a trifle off the mark, or to curtail his explanations unduly. What these lapses chiefly show, however, is his dependence on the picture, which otherwise one is liable to forget; for where the selection and photography of shots are imperfect, the commentary too is apt to sound flat. But where—as in *Ebb Tide*—the visual material itself is clear and strong, there is all the basis for a compact, witty, and illuminating whole.

BOOK REVIEWS

ROMEO AND JULIET, with designs by Oliver Messel (Batsford) 21/-.

THE LITTLE CHIMNEY SWEEP. Eric Walter White, illustrated by Lotte Reiniger (White and White) 7/6.

These two books illustrate vividly very different forms of art in the cinema.

In the autumn of 1935 Oliver Messel went to Hollywood to design the settings and costumes for the Metro-Goldwyn-Mayer production of *Romeo and Juliet*, inspired and produced by Irving Thalberg. This edition of Shakespeare's tragedy, beautifully printed, has 32 collotype reproductions of the artist's original drawings, and 8 colour reproductions. The publishers justly claim that this book is "a fitting souvenir of an important film, and yet another marked advance in film technique." In studying these illustrations it must be borne in mind that they were "visualised for the medium of Moving Pictures." Ten of the drawings are of various settings for the play: the grove of sycamore, a Hall in the Palace, Juliet's bedroom, the Balcony. Spaciousness is a characteristic of them all. This Verona is no mean city, but one of streets filled with dignified architecture, beautiful gardens and groves, and palaces containing lofty rooms and wide balconies overlooking charming country scenes. Whatever the effect of such magnificence and elaboration may have been as a background to the film, as illustrations to the text of the play they are wholly delightful and pleasant. Thirty drawings are of costumes for the various characters in the play. These are almost without exception beautiful and effective. The costumes are shown in great detail—the purpose for which they were designed being well kept in mind. The artist has a love for rich embroidered stuffs, beautifully patterned brocades, elaborate ornaments. They will serve as a model of what such costumes might be to future producers. That an edition of *Romeo and Juliet* with illustrations from its film production should be published by Messrs. Batsford is in itself a significant event. The beauty of these illustrations will make it additionally important and valuable.

The Little Chimney Sweep contains the scenario of Lotte Reiniger's silhouette film, and an introduction describing the genesis of this "trick form." As long ago as 1919 Lotte Reiniger made her first film in which the whole action was played by moving silhouettes. She continued experimenting and developing her art until the advent of the sound film

led her to try out various ways in which music could be used as an accompaniment. The first idea for *The Little Chimney Sweep* was a silhouette film based on Orlando Gibbons' *London Street Cries*. This gave place to the final form in which the chimney sweep's cry became the main theme, and the many others form a background illustrating street life in Queen Anne's day.

The little chimney sweep as central figure was given a heroine to rescue, and there had to be a villain from whose clutches the child could save her. An unusual feature in this silhouette film is, as is stated in the introduction, that "there was nothing fantastic or supernatural in the film; the appeal to the public had to be made solely by the natural action and interplay of the characters themselves." How successfully the artist has achieved her purpose can be seen from the charming illustrations to the book—how "Tom's little dance delights Belinda's eyes," how the villain "ravishes Belinda with his sighs," how "the Mohock loses to the Unicorn," and so on. The little figures are full of character, strength and dignity. There is a wonderful vitality about them. For those who have not seen Lotte Reiniger's clever work, the book will be a revelation; for those who have, a pleasant reminder of a delightful experience.

ELEANOR PLUMER

PHOTOGRAPHY, by C. E. K. Mees (Bell) 7/6.

For nearly twenty-five years the author of this book has been associated with the Kodak Company, whose slogan "You press the button, we do the rest," inaugurated the present epoch of amateur photography. From these pages the host of button-pressers may learn something of "the rest."

To a pessimist the modern world might seem to be showing a tendency to divide itself into technicians—the makers of the mechanical toys on which modern civilisation is based, each a specialist in matters so abstruse that it is no use his trying to explain them to ordinary mortals—and ordinary mortals who accept with resignation their own inability to understand how the toys work, and are content to play with them.

From time to time, however, this tendency is counteracted by a technician who breaks away from the traditional obscurantism of the specialist and puts into plain words the main outlines of the work on which he is engaged. Among this honourable company of popularisers we must number Dr. Mees. It may safely be said that this book contains no matter too difficult for the comprehension of any reasonable being over fifteen years of age. At the same time many an advanced photographer will learn much from it regarding the theory of his craft.

The book opens with a full and lucid chapter on the history of photography, starting with Schultze's experiments in 1727.

Chapter 2 describes briefly, modern practice in the manufacture of photographic materials. Chapter 3 is entitled "Modern Photographic Practice," but

naturally does not attempt to cover so wide a scope in any detail, summarising instead the satirist features of modern practice. In chapter 4, "The formation of the Photographic Image," Dr. Mees really gets into his stride, for he is describing facts which to a great extent his own researches have elucidated. Those with a fancy for queer facts will appreciate the discovery that calves pastured in fields where mustard plants are abundant, yield gelatine from which specially light sensitive emulsion can be made. The next chapter covers at some length the fundamental facts regarding values of light and shade and their reproduction. Chapter 6 covers cinematography. Naturally its three dozen pages leave no room for a historical survey. What they succeed in giving is a clear and concise account of the principles on which present-day practice is founded, both in the professional production studio and projection-box and in the field of amateur cinematography. Chapter 7 is entitled "The Photography of Coloured Objects." It describes the perfection of panchromatic material, a process in which Dr. Mees himself, though he omits to mention this, played a pre-eminent part. Chapter 8 describes the general principles of colour photography, dwelling finally with pardonable pride on Kodachrome. The last chapter glances rapidly over the varied uses to which Commerce, Science, Sociology and Art have been able to put the resources provided for them by the photographic industry.

No one whose interest in photography is more than superficial should miss this book.

H. D. W.

MODERN CINEMAS (Architectural Press) 3/6.

The contents of this book originally appeared in a Special Cinema Number of *The Architects' Journal*, which went out of print within a few days of publication. Planning of cinemas is dealt with by Robert Cromie; Construction by J. R. Leathart (who has written for SIGHT AND SOUND); Interior design at home, by Walter Goodesmith, and Interior design abroad, by P. Morton Shand; Equipment, by E. F. Tully; and Acoustics, by C. W. Glover. The articles serve as introductions to plans and photographs of a large number of cinemas, which are themselves fully annotated, and which illustrate the general principles enunciated in the articles. Sidney Bernstein, in a foreword, refers to the large number of cinemas in this country which are inefficient in practically every aspect and which have been preserved from the fate they deserve solely by the enthusiasm of the public for films. This book, which is designed to show how efficient and attractive cinemas can be planned and built, should be of interest not only to promoters, designers and builders but also to all intelligent cinemagoers. Good cinemas contribute considerably to the audience's enjoyment of films; they also enhance the prestige and standing of the film industry as a social amenity.

W. F.

THE AMATEUR CINEMATOGRAPHER'S DIARY, 1937 (Link House) 2/6 to 3/9.

The publication of this Diary, which is a new enterprise, is a welcome portent of progress. Henceforth, the Amateur Cinematographer belongs to the select company of those for whom it is worth while publishing special Diaries. The compilers have succeeded in condensing into a reasonably small space (though some may have a slimmer idea for the Perfect Diary) a collection of data which will be extremely useful to workers of all grades. It was, however, perhaps a mistake to attempt the inclusion of performance data in the table of projectors, in the absence of sufficient opportunity for testing the figures offered, many of which err considerably on the side of optimism. Also, incidentally, the list of 16mm. sound-projectors is very incomplete. There is no mention, for example, of the B.I.F. projector or any of the three "Filmosound" models. But these are minor defects in a mass of information which is otherwise well-chosen and judiciously arranged.

H. D. W.

THE NEW TECHNIQUE OF SCREEN WRITING, by Tamar Lane (McGraw-Hill) 15/-.

FOUR STAR SCRIPTS, by Lorraine Noble (Double-day, Doran) \$2.50.

Here are two more books revealing the intricacies of writing for the films. Both writers have had experience in the work and both write, not only for those generally interested in films, but also for those contemplating writing for the films as a profession. Tamar Lane's book (335 pages) deals comprehensively with the writing of stories, treatments and completed scripts with reference throughout to film studio practice and demands. It also contains chapters on marketing scripts, remuneration and copyright; and, as practical examples of the author's precepts, an original screen story, a treatment of a novel adapted for the screen and a detailed script of *Transatlantic Merry-Go-Round*. The main portion of Lorraine Noble's book consists of the shooting scripts of four outstanding films: *Lady for a Day*, *The Story of Louis Pasteur*, *It Happened One Night*, and *Little Women*. Two short introductory chapters deal with the writing of scripts.

These two books will be fully reviewed in the next issue of SIGHT AND SOUND.

BOOKS ON THE CINEMA

The Institute has prepared a supplement to the book list on cinematography prepared for the National Book Council. The supplement, which covers publications up to February 1st, 1937, contains an additional 15 titles, making a total of 135 titles. Copies of the original list and the supplement may be obtained by non-members (price 4d., including postage).

EDUCATION SECTION

FILMS AND SCIENCE

A symposium

MATHEMATICS

Professor Lancelot Hogben

THE problems of educational reconstruction in our own time are as urgent and as singular as those of the Protestant reformation. The material circumstance which contributed to the great intellectual enlightenment of that time was the invention of a new instrument for diffusing human knowledge. In our own task of making the world outlook of science an open Bible we have at our disposal instruments which transcend the limitations of oral discourse. It is commonplace to say that the cinema has placed new powers in the hands of the educationalist but few educationalists have really grasped what its new powers are. So far the cinema has largely been canvassed as a way of stimulating interest or of conveying in a more vivid and palatable form information which is less attractive when communicated through the medium of print. What we have still to realise is that it can explain many things which many people can never understand at all, if they have to rely on the printed word.

The greatest difficulties both in mathematics and in those branches of science which rely on mathematics do not reside in failure to assimilate the rules of symbolism. More often they reside in failure to visualise the physical construction, model, or process which the symbols describe. Cinema can bridge the gulf which now separates people who have a good visual imagination from those who have not.

Dynamics and astronomy are not difficult because they make use of difficult branches of mathematics. To the person who finds them difficult they are equally difficult when the mathematics used is of the simplest kind. The limitation imposed upon the communication of knowledge by the printing press is easiest to see if we consider the implications of a well-known class of optical illusions. We all know what happens if you draw a cube in perspective with twelve straight lines and then stare at it for some time. After a little while it seems to turn inside out and this happens repeatedly if you go on staring at it. Although this class of optical illusion is commonly mentioned in text-books of physiology and experimental psychology, little if anything has been said about its bearing on education. Every teacher knows perfectly well that many children who can acquit themselves passably in plain geometry experience very great difficulty when they come to solid geometry. There is an inherent ambiguity in flat representations of three-dimensional objects. The longer you go on looking at them the more perplexed you get.

The experienced teacher knows that a little play with plasticine and knitting needles will often sur-

mount the first difficulties of visualisation at this level. What the model does for the three-dimensional object the cinema would do for the four-dimensional process. Simple harmonic motion, the precession of the equinoxes, the relation of celestial and terrestrial coordinates of a star, wave motions, the trajectory of a body projected in space, are themes which present insuperable difficulties to a large number of people. They bristle with problems for the teacher, even if he only has to deal with pupils who have a tolerable aptitude for naturalistic studies. With all the resources of stereoscopic cinematography, I believe that a few hours would suffice to overcome visual difficulties which now defeat the ingenuity of the teacher and at best absorb weeks and months of time and effort.

Bacon said that it is unwise to exalt the powers of the human mind when we should seek out its true helps. There are many to-day who would have us exalt the minds of leaders with supposedly superior gifts. The task of educationists must be to emphasise the new helps which science has brought to the understanding of the common man. Distrust of education and a pessimistic attitude towards the powers of the average citizen in our generation are the seeds of fascism and war. If the cost of one cruiser were applied to providing projectors for our schools and the expense of two battleships were devoted to the production of films for the teaching of science, this generation could witness a greater advance of human enlightenment than the world has yet seen. This is national ground for hopefulness in the dark hours through which Europe is now passing.

From an address to the N.U.T. Higher Education Conference, December 30, 1936.

BIOLOGY

Dr. Julian Huxley

THE film has certain properties which make it invaluable in a subject like biology.

It can make a record of scenes which most people would be unable to visit, such as remote colonies of sea-birds, or wild game in Africa; and of events which need to be waited and watched for, like the special methods adopted by some birds for feeding their young, or the liberation of medusae from a hydroid colony.

Under expert direction, the confused events of reality can be arranged into a logical and artistic sequence, as in a book, but with direct visual appeal. A casual visitor to a bird-colony would not grasp the significance of most of the events that he saw; an amateur naturalist at the sea-side would not

obtain a connected picture of the ecology of rock-pools or sand-flats. In this connection the possibility of using micro-cinematography in conjunction with ordinary cinematography is of special importance in biology.

The film, by means of its independence of time, is capable of giving a direct realisation of processes that are too fast or too slow for the eye. A humming-bird's flight, which we perceive as a mere blur, can be analysed by slowing-down; and by speeding-up, a long and complex sequence of events can be grasped as a single process. This last technique is of great value in biology, where the study of development is so important. With its aid processes such as cell-division or early embryogenesis reveal new points, even to professional biologists.

Where photography cannot be used, moving diagrams can be employed in a similar way. The essentials of fertilisation and heredity can be presented with extreme vividness by this means. Again, by replacing the various portions of a photograph in turn by labelled drawings, anatomy may often be better demonstrated than by a single diagram, as in a text-book.

Certain types of demonstration can be more effectively shown on the screen than in reality. This applies, for example, to the dissection of small animals.

The main objections raised to the use of films in education are that they encourage a passive instead of an active attitude in those who are being taught, and that they attempt to usurp the functions of the teacher. In this latter respect, however, the film is precisely on a par with the text-book. If a film attempts to usurp the function of the teacher, it is a bad film. A good film may relieve the teacher of certain burdens and difficulties, but it should and can provide abundant material for the teacher to use. With regard to the charge that films encourage passivity, this again is only true of bad films. Films can stimulate wonder, excite interest, or provoke curiosity; and such films will be educationally of value. This function of films is prominent in biology, with its wealth of unfamiliar and often microscopic material.

Outline of a lecture given at the Royal Institution, January 14, 1937.

PHYSICS

R. A. Watson Watt

IN the teaching of physical science the cinema film owes its value to the same basic properties as in other educational applications. The instructional film is an adequate substitute for the physical presence in the class-room of rare, expensive, very large, very small or very fragile apparatus. In the demonstration of processes it gives a wide control of magnification and of time-scale. It permits collective and simultaneous viewing which would otherwise be impracticable. It offers, as stimulants to interest and memory, the dramatic devices of repetition, contrast and intercomparison; and it vivifies the applicational aspect by showing full-scale operations in close relation to basic processes.

In the physical and geophysical sciences there is

exceptional scope for the use of animated diagrams and models, especially in the realm of mechanistic representation of non-visual phenomena. The radiation from a wireless transmitting aerial and the motion of isobaric systems may be taken as examples of this kind. In geophysical teaching the cinema mitigates the difficulties of representing rare or remote natural phenomena—for example, unusual cloud formations and tropical or arctic phenomena. In the mechanical sciences the particular application of the cinema as a recording stroboscope is of high educational value.

Outline of a lecture given at the Royal Institution, January 21, 1937.

AGRICULTURE

Dr. B. A. Keen

PRACTICAL agriculture and agricultural science both utilise, either directly or indirectly, most of the arts and sciences. Since the industrial revolution an increasing proportion of the population has lost touch with the land and indeed with the life and outlook of the countryside.

These considerations clearly show that there are many directions in which films can be of service to agriculture. The instructional type, such as the *Secrets of Life* series, can assist those concerned in teaching scientific agriculture. "Documentary" films are of great value for recording survivals of older agriculture methods and present-day changes. Official films, sponsored by the Ministry of Agriculture, and other bodies, can keep farmers and the general public informed of important new developments. Propaganda films made by fertiliser and implement firms can be used for educational purposes.

The inclusion of these films, specially edited, if necessary, in public cinema programmes serve to bring the countryside and its interests before the town dweller, and helps to re-establish understanding between them.

Outline of a lecture given at the Royal Institution, January 28, 1937.

EDUCATIONAL FILMS AT THE TATLER

Six programmes of films with an educational and social purpose will be presented at the Tatler Theatre, Charing Cross Road, London, on Saturday mornings, February 6th to March 20th, from 12 to 1 o'clock. The dates and titles of the programmes are as follows: February 6th: Scotland; February 13th: Steam Power; February 20th: Natural Protection; March 6th: Books and Music; March 13th: Food Supplies; March 20th: Shipping. Each programme will consist of four or five films, including films drawn from the following libraries: G.B. Instructional, G.P.O., Empire Film Library and Strand Films.

These programmes present a unique opportunity to teachers, and all those interested, of acquainting themselves with the scope and development of educational films.

THE USE OF LOOPED FILMS

By Max Kaufmann

ONE of the most striking characteristics of the cinematograph film as a teaching device is its fluidity; once started, picture follows picture, and event follows event in a continuous flow. This stream is a pleasing thing in the perfect production and to those who wish to allow their minds to be conducted along the themes which have been developed by the producer, but those who wish to study the action of the film in greater detail, or pursue inspirations arising from it, find the main stream of the film an uncontrollable thing which whirls them along past the most enticing vistas and delightful opportunities. The teacher's protest against the inevitability of the film-stream finds expression in demands for "stills," for repetitive mechanisms, and for looped abstracts. Each of these devices has a special place in the film-method and it is appropriate to define their spheres of utility.

The still picture, whether obtained by stilling the film or by separate lantern- or film-slides, is appropriate to the investigation of matters in which action is not an essential component. It will always play an important part, but because action is suspended in the still picture its part can never satisfy the whole demand.

The reversing mechanism enables a teacher, while projecting a spool of film, to reverse a short length and repeat it for re-examination. If two or three examinations of the same part will satisfy the demand for more detailed study than can be obtained in the main film-stream, the reversing mechanism is the most convenient to use, and in many cases its use will satisfy the demand for "stills" because detail can be studied in the repeated length whether it is static or not.

But there are many actions which demand much deeper study than can be offered by the simple projector reverse mechanism, complicated actions which must be seen time after time, and for this kind of study only a closed loop of film which runs round and round will suffice.

In addition to the looped films which are abstracted from the film-stream many important subjects lend themselves to illustration by means of the looped film entirely. Mr. H. E. Dance did pioneer work with this kind of film in the fields of engineering and physics and perhaps it would not be overstating the case to say that in these fields the first application of the cinema to serious teaching was by means of the looped film. Later, looped films assumed importance abroad, while here their use extended into wider fields of kinematic enquiry, and quite recently they have made a tentative advance into the teaching of manipulative crafts. The development of projec-

tion technique which permits pictures to be thrown in daylight has an important bearing on the further progress of the looped film and it is becoming more and more important that teachers shall acquire full knowledge of the simple requirements for looped film projection.

Two main types of looped film are recognised: (a) that in which the action is progressive and not naturally repetitive, this is known as the "repeat action loop"; (b) that in which the action is repeated naturally and the movement of one end of the film leads naturally into the movement of the other end, such are called "cycle loops."

The length of film in the repeat action loops must necessarily contain all the action, but a few frames more or less do not affect the projection, for in any

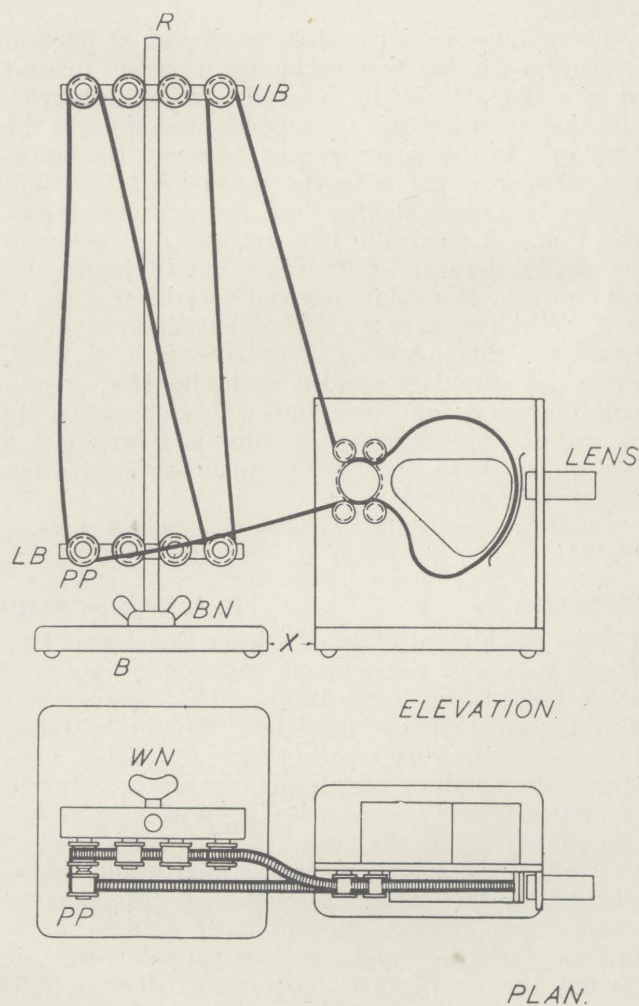


Fig. 1

case there is discontinuity in action at the joint in the loop, but cycle loops must be closed on the exact length of the cycle, for continuity of action must be preserved.

It is found that only relatively short lengths of film can be studied closely without confusion or fatigue and in the 16mm size 20 feet of film may be regarded as the normal limit while 25 feet will cover all likely requirements.

To obtain the full advantage from the use of the looped film it is essential that means shall be provided to enable it to be run over and over again, without any attention whatever from the teacher who must be left free to develop his treatment from the content which appears on the screen. It is in this respect that the looped film offers such great advantage over the reversal of film in the projector, for reversal demands attention—usually by the teacher—and the reversal interferes objectionably with the treatment of the subject and often invites ridicule. The arrangement of a simple form of loop absorber with a projector in which the film runs on and off at the back is shown in Fig. 1. This figure is not to scale, the absorber being actually a good deal taller than shown. The film is left quite slack and runs without difficulty; indeed, there is a

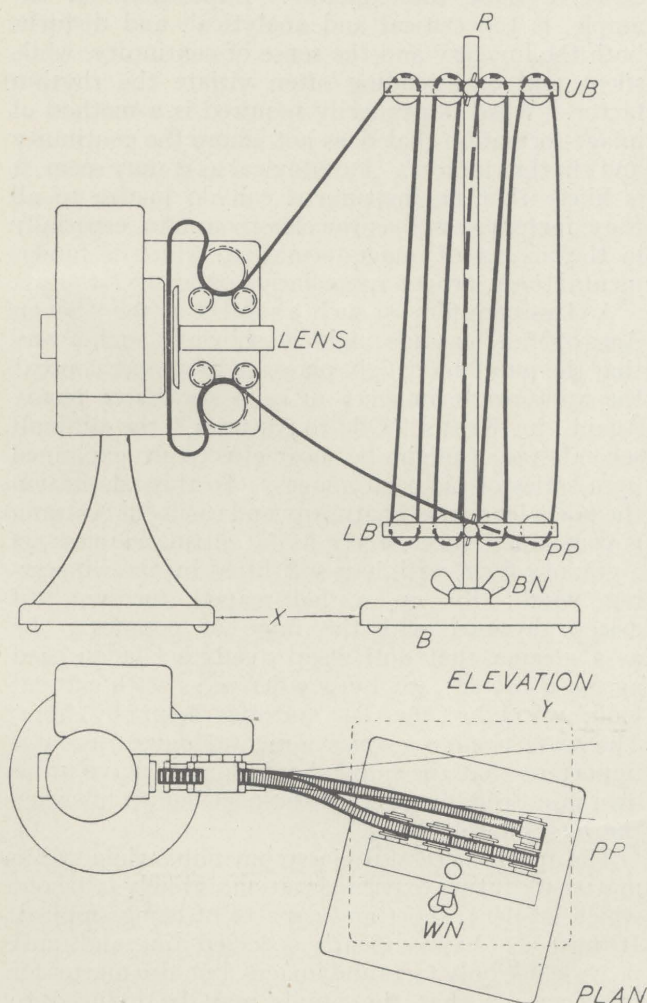


Fig. 2

good deal of freedom in positioning the absorber and great nicety of adjustment is not required. If the projector is arranged to lead the film on and off at the front, the arrangement shown in Fig. 2 is adopted; in this case the loop absorber is set at first in the position shown by the square "Y" and when the film has been loaded on to it it is moved slightly so as to clear the light beam thrown by the projector.

The upper pulley block "UB" should always be set as high as possible and the lower block "LB" should be near the lower end of the rod "R." This means that the loop absorber should carry a few long loops as shown in Fig. 3a rather than many short loops as shown in Fig. 3b. The distance "X" may be extended if desired. On the lower pulley block one of the pulleys "PP" projects beyond the remainder so as to permit the film to clear the other pulleys in the line.

It is important that in setting up the loop absorber the film should not be carried over the lamp-house. If this precaution were not taken the heat from the lamp would cause the film to become dry, warped and brittle.

As looped films are not carried on spools the ordinary precautions to secure the correct disposition of the film in the gate cannot be applied. If the looped film is of the cycle loop type which can be run in either direction or either way round—as many of them can—no indication is provided, nor is any provided when the film is of very clear diagrammatic form which can be set correctly after inspection without difficulty, but in other cases, on one of the frames at the joint of the film a large letter "P" is marked. The film must be set so that this letter "P" reads correctly when viewed from the lamp to the lens as shown in Fig. 4. As the letter occupies only one frame it is hardly noticed when it passes the gate at normal speed.

The only precaution to be taken in handling the film is the avoidance of sharp bends in it. It should be coiled up and placed loosely in its box—the joint should not be at a bend, but in the main coil of film when it is put away.

Looped films are economical and durable. In some subjects they are the only form in which the film can be employed efficiently for kinematic illustration, and in others they are the necessary link between the so-called background film and the serious work of the class.

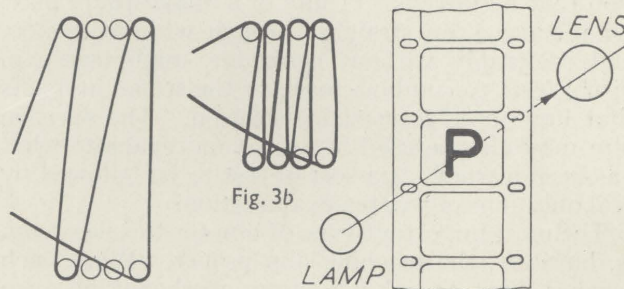


Fig. 3a

Fig. 4

CLASSROOM METHODS

By John L. Hardie

THE film can be used in the classroom in at least three different ways. First, as an introduction to a lesson, to create interest in the topic; second, as a revision to a series of lessons; and third, as a method of actual teaching, when its function is to aid the teaching process directly by presenting facts and, more especially, inferences from the facts. Each method carries a different teaching technique.

If the film is used for introduction, the less the teacher's voice intrudes the better. The film in itself gives its own impression, and should do so undisturbed. The problem of presenting a Shakespeare play, for example, has ordinarily been met in the classroom either by reading right through the play as quickly as possible, or by dramatisation. To both methods the main objection is that a considerable time elapses before the teacher is able to break new ground in the way that he wishes. A film could excite a greater degree of interest in a shorter period of time and give a better conspectus of the whole. In the teaching of English Composition, to take another instance, one of the most difficult problems for the teacher as well as the pupil is how to acquire, collect, and arrange ideas. In the ordinary way, either the pupil is not helped at all—he is merely asked to write "something about anything," or the teacher suggests suitable headings on the blackboard, or the proposed content of the essay may be reached by class discussion or by individual reading. But even the best of these ways is not so good as the right sort of film. It is a matter of experience that children, initially stimulated by a film, write more fluently, with more clearness, in more detail, and with closer attention to visual imagery.

If a film is used for the purpose of revising work done in previous lessons (the second use suggested above), there are three main functions that it may perform. It may summarise the salient points so that the previous lesson is driven home, and therefore more effectually remembered. This has been a matter of experience for many teachers in such subjects as Geography, Nature Study, and Biology. Secondly, it may heighten the appreciation of artistic unity through the effect of the total impression that it conveys. A film of a Shakespeare play, for instance, run straight through without a stop, and preferably without comment, might serve in visual form to combine together the scenes and acts that have been learned in isolation. The revision film may also be used to assess and evaluate what has been learned, as a sort of test to be followed by oral questions or written examination.

The most important type of film for the classroom is, however, the teaching film proper. While each teacher must to a large extent work out his own methods, experience suggests that the following

procedure will give the best results. First, an introductory talk by the teacher for the purpose of getting atmosphere, to be followed by the first showing of the film, with or without commentary; then oral questions to stimulate the thought processes of the pupils and class discussion. The film is then run straight through again, and either in this teaching period or at a subsequent time the follow-up is taken, consisting of notes, other written work or objective examination.

To take a particular example from the teaching of poetry, experimental analysis of the process of appreciation of simple poetry has shown that its fullest enjoyment depends upon the due assimilation of three factors—(a) vivid imagery; (b) continuity of mode and meaning, and (c) rhythm—all factors developing in harmony with one another. This analysis has a direct bearing on the method of presentation and it is probably true that most of the current methods of teaching do violence to one or other of these three factors. Exposition, for example, is too critical and analytical, and disturbs both the imagery and the sense of continuity, while silent and oral reading often vitiate the rhythm factor. What is primarily required is a method of image-formation that does not ignore the continuity and rhythm factors. Paradoxical as it may seem, it is likely that no instrument can do justice to all these factors so well as the classroom film, especially in the matter of image-formation, which is fundamental to the proper appreciation of beauty.

A classroom film on such a subject as the "Seven Ages of Man" passage might be shown in such a way that the pupil unerringly places in its proper context the appropriate imagery of each successive phase. Again, in Keat's "Ode to Autumn," the difficult second stanza might be most effectively explained by a series of pictorial images. To this adaptation the poem lends itself naturally and easily, as Autumn is personified successively as (a) sitting careless on a granary floor, with hair soft-lifted by the winnowing wind; (b) on a half-reaped furrow, fast asleep, drowsed with the fume of poppies; (c) as a gleaner that doth keep steady her laden head across a brook; (d) by a cider-press with patient look, watching the last oozyings hour by hour. The whole poem is a series of mental images, and it is important that the pupil should himself have in his own mind the images that the poet had in his when the verses were written.

The most successful classroom film, while still a matter for future experimentation, is likely to be one which is silent, short and capable of being stopped. It must also have a clearly specified aim, and must provide not only facts and images, but also matter for inference, so that the pupils may be induced to think on their own account.

AND NOW RAWTENSTALL

JUDGING by the official reports which the British Film Institute is constantly receiving, it is obvious that a steadily increasing amount of experimentation in the use of films in education is being undertaken by local education authorities. In our last issue a scheme in operation at Wolverhampton was recorded. It is now possible in this issue to include a survey of a report on a year's experience issued by the Rawtenstall Education Committee.

This report makes no pretensions to being original in any way. It is again a case, as with Wolverhampton, of an authority wishing to make up its own mind before advocating any considerable expenditure of public money. Such an attitude, it is obvious, has its merits, for, until those who are actually going to use the films realise from personal experience the considerable increase in teaching potentiality which the film is going to give them, little advance will be made. There is, however, one serious criticism to be made about all these investigations: the whole of this research should have been done years ago.

The place of the film in education has been settled long ago and what is now required is a system of co-operative research into its nature. A large proportion of the educational films available to-day were not specifically made for classroom purposes. Effective as these non-fictional films may be in their attempt to teach without allowing the audience to realise the fact, the classroom film, because it has no other purpose than that of instruction, must necessarily be differently written and produced. Little attempt has yet been made to produce educational films in which sound emerges as a natural concomitant of the visual images. The crude method of adding commentary to a series of pictures still persists. Diagram films remain in their infancy and it does not seem to have suggested itself to anyone except the Russians that there are infinite possibilities in the cartoon film for educational purposes. Finally, all too little notice has been taken of the Dance-Kaufman films which for fulfilment of purpose, ease of using, and cheapness, stand in a class by themselves.

But to make the issue of the Rawtenstall Report an opportunity for such criticism is unfair, for the Report is to be welcomed.

Sharing a projector

Rawtenstall purchased one 16mm. sound projector and the Report states complete satisfaction with its choice both on educational and technical grounds.

The projector was used by four schools (three Senior and one Selective Central) and this presented a number of problems.

"It was decided that as an experiment for the first term, films should be shown every alternate week; that the same films be shown at each school; that those films be obtained which dealt with the Geography of the British Empire (the teaching schemes in each school were co-related for this purpose), and that each of the four schools should have the use of the projector and films for one day.

"After the first term it was agreed that each school

should have the use of the projector for a full week, so as to allow Head Teachers to select their own films, which would fit better their schemes of work and at the same time allow of the use of a greater variety of films.

"This system was in operation from January, 1936, until the end of the school year in July and proved to be a big improvement on the first term's method, and practically doubled the usefulness of the projector. During the present term (August to December, 1936) it has been agreed, by way of further experiment, that each school should have the continuous use of the projector for three weeks.

"The fact that the four schools have to share in the use of one projector is a great disadvantage. In the serious use of films the maximum benefit is only obtained when they are planned to fit the syllabuses and schemes of work and they must therefore always be available whenever they are required. To achieve this would mean that each school should have its own projector."

Some conclusions

A much larger selection of films was used in this experiment than is usually the case and regret is expressed that there is not a larger number of films available for the teaching of literature and history.

The Report states among its conclusions:

"It has been questioned whether the teaching of Geography *without* the use of films can be regarded as efficient, and the Head Teachers are agreed that the Geography film is as much entitled to a place in the classroom as black-boards and wall-maps.

"They also believe that equally valuable is the History film, which can reproduce in pictorial movement historical events, and in addition to portraying actual incidents, can show the manner of living, the dress, and the customs of the past.

"It has been the experience that films promote self-activity in the child, and there have been many examples of scholars bringing to school pictures from magazines and newspapers, and news items from the papers, bearing on films which they have seen in school.

"In one school the showing of the Physical Education films had the effect that, whereas previously some boys had not provided themselves with gym. shoes and knickers, every boy, on his own initiative, very quickly did so after seeing the films.

"In another school, the showing of a film dealing with breathing and posture resulted in noticeable efforts on the part of the scholars to adopt the correct method of sitting in their desks."

The Rawtenstall teachers found great difficulty in obtaining adequate information to help them in selecting their films, a difficulty which appears to be universal. There is still a great deal of work to be done by the Film Institute before all the "educational films" have been reviewed in its Monthly Film Bulletin. It is to be hoped that the Institute will be able, with the assistance of the professional teaching organisation, to accelerate this work during the coming year. At the same time distributors of educational films could make their own catalogues more informative and useful to teachers.

The Report ends with some useful information about the costs of the experiment and the impression left after reading the whole account is that whilst a substantial beginning has been made, another year should see a very much more comprehensive system of film education established in the schools of yet another authority.

EDUCATIONAL FILMS IN THE U.S.S.R.

By V. Solev

IN the Soviet Union, three studios of the "Union Technical Film Trust" produce several dozen school, popular scientific, educational, and children's films every year. This Trust has its own studios in Moscow, Leningrad and Novosibirsk. A considerable part of the filming is done on the spot in factories and scientific institutions.

Such famous scientists as academician Joffe, academician Lazarev, professor Burdenko and others, take part in the production of scientific films. The scientific research work of the great physiologist Pavlov has been treated in many popular scientific films. One of the first films was *The Mechanism of the Brain* which was the very first work of Pudovkin, the director of *Mother* and *Storm over Asia*.

Among the films of the Leningrad studio, *In the Depths of Matter* shows the achievements of modern physics in the field of the structure of matter. In the first series it shows experiments proving the actual existence of molecules, atoms and electrons. The second series deals with the structure of atoms.

Films and Technical Education

The Union Technical Film Trust gives film study courses and films in many series covering the entire field of various practical professions—courses for chauffeurs, tractor drivers, locomotive machinists and others. The 84 parts of the *Automobile Movie Course* utilise the most varied forms of filming. In many cities of the Union three-month evening courses were organised for the showing of this film. This huge film was such a great success that in many districts attendance was made obligatory for all mechanical transport drivers.

This year work has begun on two other important films. The first, *Locomotive Course* is on the construction and work of the powerful freight locomotive "Felix Dzerzhinski." In this film there will be 126 parts in three main sections: construction, use, and repair. On the same scale will be the second film, *Automobile-Tractor Course*, intended for mechanical transport drivers on machine-tractor stations and state farms of the entire Soviet Union.

All these courses are sound films.

Films for Children

Educational films for children are of an entirely different character. In general they are short. The leading Soviet educationalists now consider a 100-metre film the most suitable for school films, whether silent or sound films. These can be given in one lesson including an introductory talk and a little

discussion after the film. However, at the present time, the majority of school films have from one to three parts. There are over 130 different films reproduced on 16 mm. film. This winter another 40 films will appear. At present there are 58 films on natural science, 42 on geography, 20 on physics and chemistry, several on manual training (for vocational guidance) and several on history.

Besides the educational films, other films such as *And Quiet Flows the Don*, *The Blue Express*, *The Storm*, and *The Cruiser Potemkin*, are also reproduced on 16 mm. film. There are about 9,000 substandard film prints, the majority of which are in the schools.

Animated Cartoons

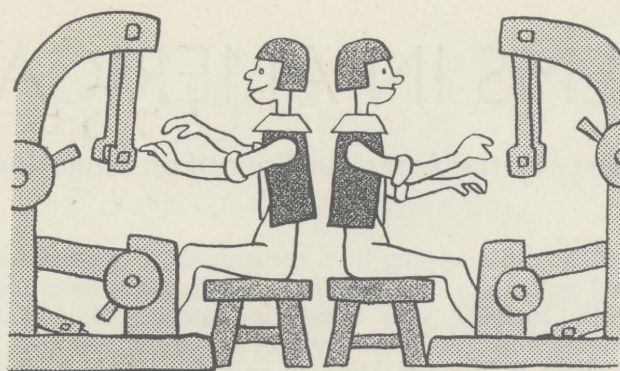
The educational film studios have acquired quite a lot of experience in the field of animated cartoons. Such masters of animated cartoons as the painter Alekaev and the painter Shubin (who is now especially engaged on animated puppets and models and in animated cartoons) may be considered great experts on graphic imitation of any texture: the combination of advantages of graphic and puppets and models, animated cartoons and living objects, imitation of micro-filming and so on.

The method of imitating boiling metal, worked out by Shubin, is very curious. Two of the usual sheets of celluloid, used for animated cartoon filming, are taken; on both sheets lines which do not coincide are plotted in a certain sequence and frequency. In the process of animated cartoon filming, both sheets move, in relation to each other, in circular curves. The effect is that of boiling liquid of high specific gravity. To a certain degree this effect may be tested without having recourse to long filming. It is enough to take two transparent sheets of celluloid or even paper, and plot lines on them; put one on the other and make the circular movements described above. The effect of "boiling" is quite realistic.

The filming of models, as well as puppets and models animated cartoons, has been widely used in the work of the studios. Around the theme *Wind Engines*, there was built a whole exhibition of varied wind engines of different times and peoples.

"Slow Cinema"

Quite little children, from 3 to 6 or 8 years old, also love the moving pictures, and eagerly recognise the figures of people, animals and so on, on the screen. But small children perceive each frame



...ДЕЛАЯ ВИД, ЧТО РАБОТАЮТ

ОНИ КРОИЛИ ВОЗДУХ
БОЛЬШИМИ НОЖНИЦАМИ

ОНИ ШИЛИ ИГЛАМИ БЕЗ НИТОК...

...И НАКОНЕЦ СКАЗАЛИ:
—ПЛАТЬЕ ГОТОВО!

separately without connecting them. If children between 7 and 12 years of age require simplified film cutting, then, speaking practically, children from 3 to 6 years ought to see films in which time and place is strictly observed—films with absolutely no “pasting.” Besides that, little children are too easily distracted in the lively atmosphere of a children’s movie show. These considerations prompted me to be among the initiators of *static* “films” with a plot, in other words subject slides on a movie film. This “slow cinema,” as it was immediately called by the children, was fully appreciated. We could bring these stories in pictures to an incomparably larger audience than books could possibly reach. Two slide factories began to produce subject slides. In addition a “film library” has been organised to rent these tiny films like library books.

The best caricature artists, painters, and children’s writers, such as Chukovsky and Marshak, were attracted to this work.

The participation of animated cartoon painters was very useful in this work. Strict rhythm of narrative, equality of content in each frame, co-ordination with the title (which is to be read aloud)—all this is not so easily done and can be finally reached only with a good presentation of the film to the audience. These problems aroused the interest of many children’s writers.

* * * * *

This outline does not by any means exhaust the field of work of the Union Technical Film Trust. The year 1936 brought two interesting novelties. One of these was the popular three minute films originated by producer Zhemchuzhny. The three-minute films is a concise narrative and explanation of some one idea. The other novelty, Foreign Languages on the Screen, is also connected with the name of Zhemchuzhny.

Most interesting possibilities for the application of the educational cinema were opened up as the result of work on the **Cinema Course on the English Language**. This course is now being completed by the Moscow Technical Film Trust with A. V. Litvinova, who introduced Basic English into the Soviet Union, as scientific consultant.

Good foreign language courses always strive to introduce the students to as many teachers as possible with the most varied pronunciations, articulation and gestures. This can be given, even to a greater extent, by a moving picture course, and can be given in any place where films may be shown.

THE KING’S NEW SUIT by Eogan

They wove the material you cannot see . . .
They cut the air with big scissors . . .
They sewed with needles without thread . . .
And, finally, they said—
“The suit is ready!”

(Photos on this page and page 128 by courtesy of Press and Publisher Literary Service, Moscow)

EDUCATIONAL FILMS IN AMERICA

From Reports by the American Council on Education

IN Autumn 1934 the American Council on Education, of which the President is Dr. George Zook, began to consider with educationists and educational authorities throughout the U.S.A. the establishment of an American Film Institute. As a result of its enquiries the Council undertook to carry out a number of surveys which were urgently needed. The first results of its work is the publication of a National Visual Education Directory. The survey, which covers visual and auditory aids to education, was carried out under the direction of Dr. John W. Studebaker, United States Commissioner for Education, by Dr. Cline M. Koon, Senior Specialist in Radio and Visual Education to the United States Office of Education and Mr. Allen W. Noble of the American Council on Education.

During the latter part of January, 1936, a carefully prepared questionnaire was sent to all city and county superintendents of schools throughout the U.S.A. The purpose of the questionnaire was to determine, first, the extent of use of the various audio-visual aids in each school or school system reporting and a list of all audio-visual equipment owned by the school or school system; and second, an analysis of the problems met in the administration of a programme of audio-visual education.

Census of apparatus installed

Reports were received from nearly 9,000 elementary and secondary schools and education authorities, covering nearly 17,000,000 pupils. In the Directory all these are listed by States and full particulars are given of the mechanical aids—lanterns and lantern slides; film projectors and films; radio sets and gramophones—owned by each school or group of schools under an education authority. The following equipment is listed as owned by the schools reporting:

17,040	Lantern slide projectors
3,007	Stillfilm attachments
2,733	Filmstrip projectors
2,073	Micro-slide projectors
2,720	Opaque projectors (epidiascopes)
6,074	16mm. silent film projectors
458	16mm. sound film projectors
3,230	35mm. silent film projectors
335	35mm. sound film projectors
11,501	Radio receiving sets
841	Centralised radio-sound systems

The first part of the survey also covered the subjects for which films are used. For several reasons, more films are used in teaching science than any other subject. More films are available on this subject than any other with the exception of travel and geographical films. For years various laboratories have been making films on scientific subjects,

as the film has long been recognised as an excellent aid in science. Most science teachers are mechanically inclined, and a certain amount of skill is required to operate any type of projector.

Next in use are films on travel and geography. These are readily available from film supply houses making use of major studio stock shots and travelogues, various travel bureaux, chambers of commerce, and amateurs everywhere.

Slightly behind geography and travel films come the historical films. These are available from several sources, including the universities distributing the *Chronicles of America* and other historical series, and from memorial associations as well as the major studios, which have sold or distributed reprints of many of the classics that have historical value.

Coming next in frequency is the use of films in social science classes. While there are relatively few films produced primarily for use in social studies, many films on travel and geography are used for this purpose to illustrate living conditions and to show the reciprocal effect of geographical conditions upon life and industry. There seems to be a tendency to teach geography as the study of the relationship of environment to living conditions and economics rather than, as formerly taught, the mere description of the world, its physical characteristics, and political boundaries.

The use of films dealing with health are reported next in order. The availability of these films can be attributed to the various child health organisations, the local and State boards of health and the public health divisions of several of the better known life insurance companies.

It is apparent from the reports that if suitable films are available, they will be used. The content of the films is of utmost importance. There are many films available free of cost dealing with commerce and industry, yet many administrators and directors of visual education reported that they were not using these, owing to the fact that there was too much advertising matter or propaganda in them. Other subjects in which the use of films was reported included: agriculture, mathematics, music, religion.

Problems and suggested remedies

Part II of the questionnaire dealt with the difficulties handicapping progress, and also listed a number of suggested services that would further the cause of visual education.

The greatest handicap reported was the lack of a sufficient budgetary provision for the work. Next was the fact that the schools were unable to get the

proper aids in the classroom when most needed. Ranking third was the declaration that the teachers were insufficiently trained in the use of visual aids. The fourth complaint was that the available aids fail adequately to cover the course of study. Fifth, a lack of understanding of the value of visual aids. The sixth difficulty recorded was the lack of information on sources of desirable films and other visual aids. Many superintendents wrote that they were personally in favour of the use of visual aids, that their faculty was reasonably trained in the proper use thereof, but that they were unable to convince the school board of the merits to be found in the use of visual aids.

By far the greatest interest in needed services was centred upon some plan being formulated whereby equipment could be purchased with the assistance of some Federal agency. This does not mean only at reduced costs, or by deferred payments, but expressed the great need of assurance that the equipment so purchased would be standard as to quality and size. With the development of a Federal purchase plan, it will be possible to have the equipment inspected and certified by the U.S. Bureau of Standards, and this will do much to offset some of the prejudice expressed. Many instances were disclosed where obsolete and odd-sized equipment had been sold to schools and school boards.

Demonstration lessons in the schools by visual instruction experts received the second heaviest vote. Following this was the expression of a need for lesson plans to aid in the correlation of visual aids with the course of study. Ranking fourth was the need for additional films specifically produced for instructional purposes. Next was the desired establishment of visual instruction centres where courses would be offered.

The next development desired by those in the field was the establishment of some group or groups to give expert evaluation of educational films and other visual aids. Many superintendents and directors of visual education reported that they were too frequently disappointed in the content of the film, and that the descriptions supplied were inadequate and often misleading.

Training teachers

Many of the teachers in the U.S.A. schools have had little or no training in the use of visual aids. In many of the schools, the use of visual aids is left entirely to the teacher as a matter of discretion. However, a great problem is presented in training the present staff, and from the reports there seems to be a difference of opinion as to the most expedient manner of accomplishing this end. Apparently, three courses are open. First, that the teacher be required to attend a college or university and secure this training. A few States already require this of new teachers, but the main problem lies in training those who have completed the requirements imposed prior to this time and are now teaching. The second method requires the teacher to take a course in the use of visual aids from an extension division of

one of the many universities offering such a course. The third means of training the present staff is accomplished by employing a supervising teacher of visual instruction, whose duty is to work with the teachers and show them how to make the best use of the various visual aids, and plan and assist in the selection of films, slides, etc., to be used by the entire school or school system. Several school systems reported that the latter course seemed the most expedient and flexible, and moreover, that it was employed successfully. The advantage of this method over the others outlined can be readily seen, as it meets the individual and specific problems of each school and teacher.

Census of films available

A National Survey of Educational Films has also been carried out and as a result approximately 6,500 films of varying educational value have been listed. Mimeographed lists arranged by subjects are now being prepared. The next work to be undertaken is the viewing of these films so that their educational value may be established and catalogues of selected films published. It is hoped that the various professional teaching organisations will in time be able to undertake the viewing of films and publish film reviews regularly in their monthly publications. The Survey is the first attempt which has been made in America to collect information of the films which have been accumulating for more than twenty years. The American Council has published a lengthy report, prepared by Mrs. Lorraine Noble, outlining the difficulties encountered in making such a survey and suggesting methods of future co-operation so that a unified and efficient service may now be established and maintained. Now that this preliminary work has been accomplished the American Council hopes to proceed with the establishment of an American Film Institute.

LONDON FILM SCHOOL

The third Film School for the study of all matters relating to the use of films in schools will be held from July 26th to August 6th at the University of London Institute of Education. The School is being organised as in previous years by the British Film Institute in collaboration with the Educational Handwork Association.

The main subjects at the School will be The Use of Films in the Classroom; Film Making for Teachers; and The Theory and Practice of Sub-standard Projection. A series of lectures and demonstrations will be devoted to each of these subjects. Evening lectures and discussions, which will be open to the public, will include The History of the Cinema; Film Making To-day; The Future of Cinema; Film Criticism; and the Psychology of Children in relation to Film Going.

Two scholarships for the Film School will be offered to readers of SIGHT AND SOUND. Full particulars of these and details of the School will be announced in the next issue of SIGHT AND SOUND.

ELEMENTS OF SUB-STANDARD PROJECTION : NORMAL RUNNING

This is the third of a series of articles specially written for teachers by H. D. Waley, Technical Officer of the British Film Institute. Subsequent articles will deal with Projection emergencies ; Care of projectors and films.

ONCE satisfactory arrangements have been made for projection in a given room, the hardest part of the projectionist's task has been accomplished. The following points arise in preliminary preparation:

The Position of the Screen

The screen should be placed at such a height that everyone has an unimpeded view, but not so high that those in the front row have to gaze up at an uncomfortably steep angle. The nearest seats should be at least two screen-widths away from the screen.

The Position of the Projector

Assuming that the projector has a 2-inch lens, which is usual, the projector will have to be 5 times as far from the screen as the width of the picture which it is desired to throw. A 1-inch lens will, of course, halve this distance, while conversely a 3-inch lens will increase it in proportion.

The Electric Point

Whether this is a wall-plug or light-point it is necessary to make sure that your lead is long enough to reach it, and having done so, does not trail about in an exposed position, where it may be tripped over. If using a light-point make sure that the switch which turns on the projector will not simultaneously light up other lights in the room. In any event ascertain which fuses control the point you are using, so that, should you be unlucky enough to blow your fuses, you can repair them with all possible speed.

Darkening the Room

It is not easy to darken a room during daytime on a sunny day unless special provision has been made for this purpose. Even then the problem of excluding light without also excluding air is a difficult one. Special blinds or curtains require to be set in frames a foot or so away from the window and carried up above the level of the top of the window.

For classroom work the most satisfactory solution may often be the use of a projector with high light-power in a room which is only partially darkened. An interesting application of this method was demonstrated at the London Film School last August when a cycle-film showing a hand-craft process was run in a light which would have enabled students to carry out the process and watch the film, using it as a guide, simultaneously. This was facilitated by the use of a print somewhat below normal density, which was made for the purpose.

Checking the Films

These preliminaries are capable at any rate of being settled once and for all. A preliminary which

occurs on every occasion is the preparation of the programme. From the projectionist's point of view there is a golden rule with regard to this—inspect the films as soon as they arrive, in case (a) they are the wrong films, (b) they want re-winding. You will certainly have time to remedy the latter trouble and possibly even the former one.

Checking the Resistance

Assuming now that all the preliminary steps have been taken, the moment has arrived for switching on the electricity. First make sure that the resistance is set correctly, otherwise you may "blow" your lamp straight away. In any event a spare lamp should always be kept to hand.

Threading

When the electricity is switched on, check the position of your picture on the screen and, in the case of a sound projector, check the response of your loud speaker. This can be done by moving a piece of paper across the beam of the exciter lamp, which should produce a "popping" noise in the speaker. Nothing now remains except the threading up of the projector, which should be turned over by hand to ensure the accuracy of the threading, the setting of focus and frame, and of the speed in the case of a silent projector.

Speed

The correct speed for silent projection is a shade faster than the speed required to eliminate flicker from the lighter parts of the picture. In the case of a sound projector the volume control requires setting, and some machines provide a tone control also.

Spares

It is unwise to project without having the following spares to hand—fuse wire, projection-lamp and spare spool (in case of film breakage). Optimism is an admirable quality in its proper context, but it is advisable to provide against possible trouble. It should not, however, be assumed that projection is a very complicated affair because an article such as this which reviews a variety of possible complications in quick succession makes it sound so.

PROJECTORS AND FILMS FOR SCHOOLS

The revised Leaflet No. 5 on non-theatrical projection apparatus and films is now published and may be obtained from the Institute (members free ; non-members 7½d., including postage). Full details of the contents of the leaflet were given in the last issue of SIGHT AND SOUND. The information on projectors, films, screens, darkening and safety regulations now contained in it cannot be found in any other single publication, and for this reason the leaflet is confidently recommended to any school or institution contemplating the use of educational films.

CINEMICROGRAPHY

By Frank Goodliffe, Technical Director, Science Films Ltd.

PHOTOGRAPHY from eye-level and with lenses designed to produce coverage and perspective at once familiar, and therefore convincing, were the early choice of workers primarily engaged in bringing reality to the screen.

A departure from the camera limitations imposed by such a choice was long delayed by a deference to the technical conventionalism of that time. Objects and actions had to be viewed in their entirety: long-shot photography, with actors' arms and feet intact, until D. W. Griffith protested, "shot" his people above the waist line and won his point. The close-up was established.

It is difficult to ascribe a border line at which closer close-up work becomes Cinemicrography. Indeed the latter term may well be considered to include all close-up cine work undertaken for the purpose of photographing objects in detail more apparent than is possible for the unaided eye. It is from this point onwards, through an unbroken range of magnification, that the film has one of its greatest potentialities in the educational field.

The standard film camera is not normally designed for work in this direction. Image enlargement occurs progressively as an object is approached by the camera but only effectively within the limits set by the focusing range of the lens mounting in use; a limit corresponding with that imposed by the racking mechanism of the still camera.

For a further increase of image size, the lens mount may be supplemented by, or discarded in favour of, special extension tubes which serve to extend still further the lens along its axis. A little consideration of the optical principles involved will show that the limit to which this method can be carried is approached when the extension tubes become unwieldy in size and weight.

The degree of enlargement pertaining at this point is dependent upon the focal length of the lens in use and whilst it happens that a lens of shorter focal length will extend the limits of the method further, it should be noted that the distance between the lens and object is already rather small, and that a lens of shorter focal length will reduce this distance further. This closeness to the object will bring difficulties in lighting and manipulation.

The rigidity of object, lens and film may here be considered. In normal camera operation the cine camera lens is rigidly held, with no possibility of movement relative to the film, so that image displacement can result only from a movement of the camera as a whole. When, however, lens extension tubes are brought into use for magnifying purposes, a flexibility of the lens support is inevitably introduced, small in degree perhaps, but greatly magnified in its effect by the lens itself.

The resultant image vibration, which now be-

comes a serious obstacle, is largely brought about by the relative movement between lens and object.

It is when the magnification required is so great that normal practical precautions fail in surmounting the vibration difficulty, that a microscope becomes necessary as an accessory to the camera. Enormous magnification is then possible with complete rigidity between lens and object.

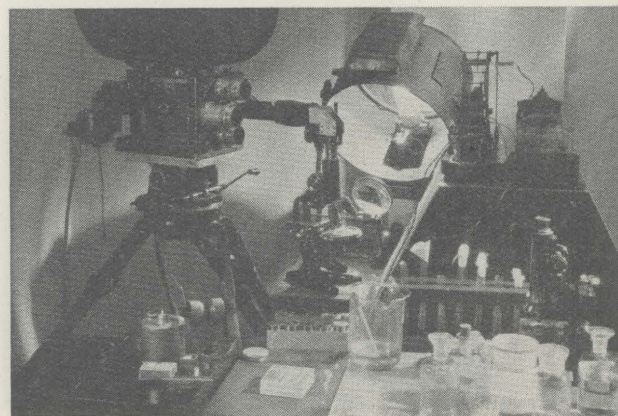
The amount of light required by the experienced microscopist is remarkably small and hopelessly inadequate for filming purposes when normal photographic speeds are required. The portion of the microscope's optical system devoted to light concentration is likely therefore to require special attention, though recent developments in light source design have removed much of the difficulty experienced hitherto.

As the portrayal of movement is a primary consideration in all cinematography it is natural that living matter should figure largely in the vast field of possible subjects for the cine microscope and living matter is exacting in the treatment it demands. Its creature comforts must be considered in every detail: temperature, light-impact and humidity. Excess of heat or illumination or prolonged thirst can all too easily prove fatal. Even a small deviation from the creature's natural environment may influence its behaviour to a point where the film record becomes misleading.

It is here that the presence of the expert biologist is invaluable, for his personal and specialised experience of the subject's behaviour will prevent the making of a libellous record, whilst his knowledge of the subject's frailties may assure its welfare while the work proceeds.

The control of these factors of heat, light and moisture may require some considerable preliminary experiment.

No light source devoid of heat is yet available and some intervening heat-absorbing medium is usually



Cinemicrographic apparatus at Science Films Ltd.

required when great light intensities are used, though it may be important, under certain circumstances connected with colour rendering, to avoid the suppression of the lower wave-lengths of the light itself.

The foregoing brief description has touched lightly upon the devices available for image magnification with no reference to speed control. A valuable accessory in the art of filming the minute it is perhaps in the slower movements of living bodies and in the gradual change of living structure that Cinemicrography can not only offer astounding value for educational purposes but also make a valuable contribution to the world of scientific research. Much can be learned when these protracted records become speeded on the screen.

The cine camera can not only maintain a vigil far exceeding the physical endurance of the human worker but it also, by virtue of its underlying principle, produces a detailed record of its observations made along a predetermined time base: the film length measurement.

There are several methods by which exposure intervals may be controlled, but now that alternating current supply conforms to a precise frequency standard the choice falls automatically to the use of synchronous motors together with calculated reduction gearing. The timed impulses thus available can then be made to operate suitable mechanisms for ensuring single exposures and for switching the photographic light source.

Where a constant temperature is required there are many thermostatic control methods available. The choice of these is dependent upon the subject under observation.

Whilst the temperature and other conditions under which the life processes can continue are limited to within strict and narrow zones, and great care is required to obtain conformity within their limits, a far greater licence is permissible when the subject matter is in the form of inorganic substance.

Here time and temperature are correlated over wider and more calculable ranges. Chemical changes may, if accompanied by visible result, be shown under conditions of light and temperature unthinkable were life involved.

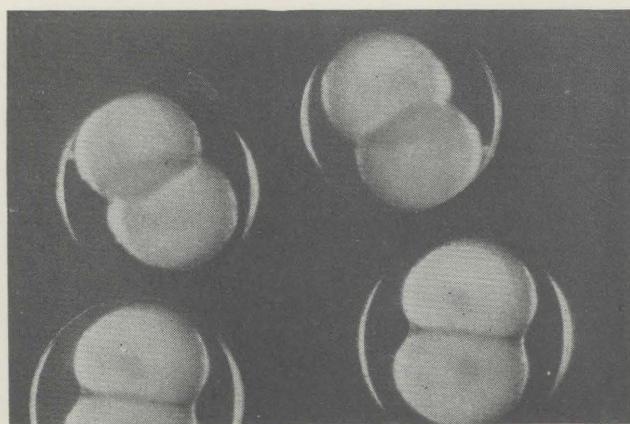
Cinemicrography of inorganic subjects lacks much

of the genuine excitement enjoyed when filming living things: the suspense attendant on the chances of some small organism which, for reasons of its own, may act quite contrary to all the laws of chance. Nevertheless the minute structure of inorganic crystalline matter is often of extreme beauty and scientific interest and chance again may enter largely into the success of scenes whose culmination is to be a tracery of design with motif which can but vaguely be foretold.

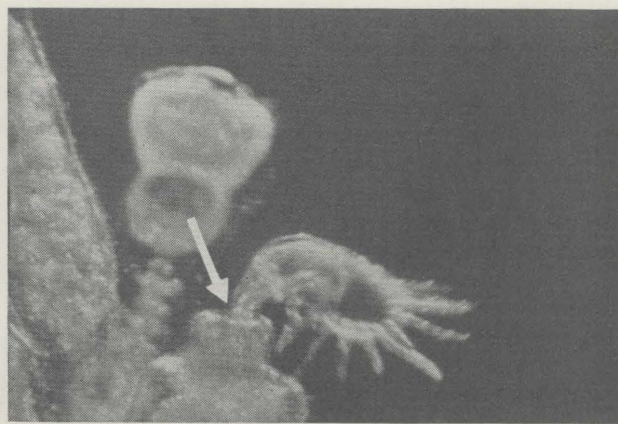
However informative the outcome of this work may appear to be, it must fail somewhat in its value if it lacks a clue as to the amount of magnification which has taken place. Projection involves an enormous increase of image size. As the size of screen is variable so is it apparent that the "times" of magnification can scarcely be specified in the sound film commentary unless of course the figure were computed for a standard size of screen. Even so this figure would be scarcely intelligible to the average mind. Nevertheless some indication of sizes seems called for by the inevitable questioning which follows the screening of cinemicro material devoid of clues on this important point.

Magnification amounts may be inferred by skilful editing. There can always be a connecting shot or shots which by virtue of their intermediate gain in size will correlate the size of recognisable objects with detail contained within the narrowed field. To cut directly from a pond in long shot to some micro-organism swimming within the confines of a cover slip is extremely misleading for by such ambiguity of treatment the minutest creature assumes the comparative dimensions of a Loch Ness Monster. Far better to pause awhile upon closer and closer shots devised to provide a continuous visual scale of image increase.

A recent film on *Obelia* provides an example of this treatment. First a rugged coast indicative of the geography of the creatures' habitat. Rocks in close-up as a step nearer (and an opportunity to note the state of the tide). Then, nearer still, the giant fronds of *Laminaria* moving gently to the movement of the sea. Then an individual frond edge on which *Laminaria*'s characteristic corrugation is recognisable in a single curve. On this is visible the



Echinus esculentus: Ova (first cleavage)



Obelia geniculata: emergence of Medusa from Gonotheca

moss-like crowding of the *Obelia* colony. A closer shot now separates the individual *Polydora* structure around which the remainder of the story dwells.

Such context of impression is straightforward, logical and adequate for general schoolroom use. Where more definite dimensions are involved it is usually possible to photograph the subject on slides previously engraved to a suitable scale, otherwise after-treatment of the shot permits a similar scaling to be added later. The occasions for such academic

treatment are unlikely to be frequent in other than films for purely scientific use.

In conclusion it may be noted that few children possessing a simple magnifier for the first time will not peer curiously through it at everything to hand. Idle curiosity perhaps, but curiosity which, guided into profitable fields by authoritative films, must foster the teacher's greatest ally: the inherent quest by any normal child for the whys and wherefores of the world around him.

TECHNICAL PROGRESS 1936

Production

The year 1936 has been marked by much construction activity in the building of British Studios. It has also, unfortunately, been marked by the destructive activity of several fires which owed their origin to the inflammability of sound-proofing materials.

Nothing revolutionary has occurred in the technique of production. Colour makes progress, but shows no sign of superseding black-and-white. The completion of the British Technicolor Laboratory is a sign that subtractive processes are continuing to predominate. The R.C.A.'s ultra-violet ray sound recording system has substantially advanced the refinement of the photographic track-image. The Vinten High Speed camera with optical compensation by means of a rotating lens-ring has made possible a number of important pieces of research by the War Departments.

35mm. Projection

The year has been free from innovations in standard projection apparatus. Perhaps, however, the regular use of film both for intermediate film transmission and for programme-building by the television station at Alexandra Palace should count among the year's projection innovations.

Sub-Standard Projection

The universal adoption during the year of the S.M.P.E. standard for 16mm. sound-film gave a welcome impetus to the wider adoption of this format both for commercial and educational purposes. Designers of 16mm. sound projectors have however begun to recognise the unimpaired importance of the 16mm. silent film and not only have most sound projectors been made adaptable for running silent film at its proper speed, but several sound projectors have been made available in the form of silent projectors to which sound can be added later.

Sub-Standard Photography

Progress in this field has chiefly concerned colour, but we are still without a 16mm. colour process from which coloured copies can be made, although Siemens have demonstrated in Germany a system of copy-making from lenticular film. Kodak have introduced into this country their "A" emulsion

specially biased for use with half-watt lighting. Agfa are said to be keeping a 16mm. subtractive colour-film for release at the Leipzig fair, and Technicolor experiments with 16mm. are also rumoured.

Large Screen Television at the Dominion

On January 4th, 1937, the Dominion Theatre, Tottenham Court Road, gave up a public display of large screen television by the Baird Company. Originally it had been intended to transmit from the Crystal Palace, but, owing to the fire, this was cancelled and transmission from within the theatre by cable was substituted. Both scanning and reception were by arc lamp and mirror-drum combined with slotted disc. In the reception circuit a Kerr cell was used. The picture, which was stated to measure 8 feet by 6½ feet, was upright in shape and vertically scanned. Illumination was adequate and flicker completely avoided. Definition (120 line) was adequate for the gigantic facial close-ups to which the programme was confined. From the entertainment angle the total result came to this—that the audience were enabled to see one member of a back-chat pair through a communal opera glass. The face, though at least six times as large as life, was not twice as handsome, because some two dozen vertical bars of black wandered provokingly across the screen. However, the combination of an ordinary human figure on the stage and a Colossus on the screen was happily conceived. It is true that almost the same thing could have been done ten years ago by rear projection of a talkie film, but then there would have been an element of mechanical predeterminism which would have detracted from the effect. This is where the televised politician will score over the politician who is merely filmed in future election campaigns. Impromptu replies to hecklers proceeding from a mouth three feet wide will gain an effectiveness quite unrelated to their logical weight. In fact one carried away from the Dominion a curious sense of the impressiveness of a vast talking face poised on the screen in magnificent isolation. The technical shortcomings of present-day television saved the turn from becoming that abomination of abominations, a modern film editor's screen version of a musical-hall turn—all cute camera-angles, show-windowy backgrounds, and fidgetty cutting.

FILMS AND SCIENTIFIC RESEARCH

A report of the Paris Scientific Film Congress

THE fourth Congress of the *Association for Photographic Documentation and Cinematography in the Sciences* was opened in Paris early in October by M. Jean Perrin who had recently been appointed Under Secretary of State for Scientific Research. Having paid tributes to the founders of the Association, Dr. Clauoé, Jean Painlevé and Michel Servanne, for the enthusiasm and energy which made such a reunion possible, he went on to say that he had been born in the wrong age. The film was an instrument which provided the scientist with material for study obtainable in no other way and it would come to mean a control of time and space hitherto unimagined.

During the Congress films from most European countries were shown in the cinema of the Musée Pédagogique, again available through the good offices of M. Lebrun, Head of the National Centre of Documentation. The informality of the proceedings went far to achieve that atmosphere of international good feeling which characterised audiences as diverse in age and occupation as the films themselves.

The first part of the programme provided the excellent research work of Dr. Comanden and P. de Fonbrune on the amoeba and other blood parasites which emphasised the immense possibilities of micro-cinematography. Among examples of medical documentation by means of the film, Dr. Clauoé's observations on reparative surgery were of particular interest. Dr. Munhoz Braga of Lisbon spoke on the use of orthochromatic and panchromatic emulsions and showed the results of experiments made with the infra-red slide film in the study of tumours.

In the field of education and child psychology, the films of Dr. Decroly depicted the surroundings and the methods used at his special Institute of Teaching at Brussels. Studies in 9.5mm. by M. Prudhommeau, included films on the behaviour of backward children, the sign language of the deaf and dumb and the physical development of a boy from birth to six months, taken at regular intervals. Without special apparatus he achieved an effect of slow motion by repeating consecutive frames of the same gesture, and also demonstrated the possibilities of transposing 9.5mm. on to 35mm. without perceptible enlargement of grain.

An outstanding film *On With Life!* by Dr. Puchstein (Berlin) recorded the mental evolution of the same child from a few seconds to seven years old. As the camera was always concealed the film has the humour and spontaneity of direct observation, and has provided an invaluable contribution to psychology. Teaching films by J. Brerault, M. Ponchon, MM. Catagrel and Meyer made good use of animated

diagrams for films on physics and chemistry calculated to be used as classroom illustrations. M. Benoit-Levy was represented by *Communicating Locks* which adroitly combines good photography with effective diagrams.

With biological instruction in view, Dr. Hans Elias of Zurich has shown its combination with scientific research. By means of direct microphotography in slow motion, he has studied the development of the amphibious egg, and reconstructing this evolution in pastelline, has made it possible to show a vertical section so that the changes taking place in an opaque object can be followed. Familiarity with important sequences is ensured by repetition and the film is made all the more interesting by stereoscopic effects.

British films included *The Amoeba*, which was much appreciated, *The Circulation of the Blood*, and *The Sea Urchin*, all by G.B.I. Two UFA productions, the *Hunt for Pictures* and *Bird Migration* are documentaries in the general sense. Both are conspicuous for good photography and use of sound. *The Discobolus*, of Atlantic Films, provided a three-minute analysis of movement; and *Beside the Sea Side* by Marion Grierson brought something of the English holiday environment to the screen.

A journey to Beloretchevskaja in Russia, made by M. Leclerc of the Société Astronomique de France, resulted in an excellent film showing the total eclipse of the sun in June, 1936. Special lens and a heliostat were used. The skilful use of models, special lighting and sustained commentary go to make a dramatic documentary of *Voyage to the Sky*, also by a member of the Society, M. Dufour. It is the imaginary record of a journey to the moon, Mars, etc., and on to the outer nebulae, ending with a query as to the earth's future.

A number of Jean Painlevé's films on sub-marine life were shown. Conspicuous among them for interest of subject matter and beauty of photography was *Sea Horses*. Colour photography was represented by experiments in Kodachrome such as the operation film advertising a special preparation made by the Laboratories of Robert and Carrière, which was extremely naturalistic. *Colour on the Thames* by Major Klein of Gasparcolor Ltd., was also exhibited.

There is nothing of the official or the academic about this yearly congress of many different interests linked by a common appreciation of the film and its potentialities. Not only has it served to bring to light many individual experiments but it emphasises again that tie of mutual effort which exists between scientists of all nationalities working in the cause of progress. PATRICIA HUTCHINGS

THE R.P.S. EXHIBITION 1936

Sub-standard colour and documentaries

THE award of the Royal Photographic Society's Plaque for 1936 to *The Private Life of the Swallow Tail Butterfly*, entered in the scientific class, is significant. This nature film made in 16mm. Kodachrome by J. H. D. Ridley, is an indication that colour is being used by those prepared to study the film in its own terms and whose knowledge of their subject matter is far from superficial. An experiment such as this, to be generally interesting, demands not only considerable patience and technical skill but a workman-like presentation wherein clarity and dramatic balance are carefully maintained. There are sequences of considerable beauty of colour and movement in the film as it follows the struggles of the formless larva through the phases of its evolution. The rhythmical weaving of a thread in preparation for the chrysalis period is memorable, and an effective climax is reached when the brilliant short-lived butterfly pumps life into its crumpled wings.

As the logbook of a journey to the arctic and back by liner, *Polewards* (16mm. Kodachrome), by J. Chear, F.R.P.S., has the conscientiousness and shapelessness of such a form. Where photography is confined to the blue-green of sea and misty coastline contrasted with the austerity of ship's paint and distant snow, it proves again that film colour can be startlingly beautiful when the range of tone values is limited. The film is too long, the red titling becomes annoying and tends to profuseness, the maps are indistinct and some of the bird life sequences are not up to the otherwise high standard of photography. But these are mere quibbles compared with the sense of atmosphere often achieved and the considerable merit of the film as a whole.

Red, Brown and Yellow (Kodachrome 16mm.), by M. L. Nathan, is intended as a study of trees and autumn colouring for their own sake. If there is no narrative thread, the film is complete in its own way. This indefiniteness is not due to lack of structure but is inherent in the subject, and this again is noticeable in *Spring Comes to Town*, in black and white, also made by Mr. Nathan. This type of film must necessarily be incomplete without music as a commentary on the humour and spring flowers abounding in a London Park.

An unusual fantasy, with a documentary touch here and there, is made round a collection of superstitions concerning *Doomsday*. This film by Ruth Stuart cries out for music to give it dramatic grip and climax. Miss Stuart can bring a freshness to conventional shots, a cobbled street, peasant types in a farmyard, old hands hastening on with interminable crochet; not because she has seen them in someone else's film but because she likes them. They are related to her story—which in the end isn't

a story at all when a comet strikes the earth and we all go off bang!

At the close of the Exhibition Mr. Basil Wright saw a selection of films and searched for adjectives to express his pleasure at the high level of efficiency. He commended *Ferry Boats* (8mm. by G. H. Hesketh), a short documentary on the service between Birkenhead and Liverpool, for its interesting use of camera angle, some excellent stolen shots and the speeding up of tempo introduced by a party of would-be passengers just missing a boat. Of the story films entered, only the Beckenham Cine Society's *Harvest Moon* showed any signs of departing from the tradition of amateur theatricals. With peace propaganda in view, the story concerns a girl injured in an air raid who recovers from the shock years afterwards and sees everywhere preparations for another war. Suspense is well maintained and direction in places, to quote Mr. Wright again, "is almost inspired." But—and it's a large one—the film is totally lacking in humour.

The Day Thou Gavest by Montague Pictures, is in two parts and contrasts a number of ways of spending Sunday. Basil Wright emphasised the effort and close co-operation required of a unit for a production which had obviously been elaborately scripted. The morning section is remarkable for cross cutting which gives it pace and rhythm but if the afternoon provides some excellent photography it is much too long. Successful use was made of untrained actors, and the relation of differing mentalities to means of transport is characteristic of a certain ironical humour which crops up throughout the film. A straight documentary called *Cornish Pyramids* gives an interesting description of the processes through which china clay passes. Mr. Walden has overcome a number of difficulties of lighting and movement, the cutting is concise, while the uses to which the clay is eventually put are most effectively presented.

In *Harvest of the Forest* (16mm.) H. A. Burnford has set out to make wood and its importance a dramatic reality within the framework of the screen. His cutting is worthy of unusually fine photography and gives the impression of an interwoven pattern rather than a deliberately built up form. The film shows the felling of trees and their transportation to the saw mills. A group of people round the crude circle of a dartboard neatly introduces the many uses of wood, which is then seen in the machines of mass production and the hands of craftsmen, until we reach the graceful masts of racing yachts in full sail. By means of a series of flashes the film sums up and relates these different activities to the forests which have made them possible.

PATRICIA HUTCHINGS

DUTY FREE IMPORTATION OF EDUCATIONAL FILMS INTO CANADA

ACCORDING to an amendment to the Canadian Customs Tariff made by Parliament last year (1936), educational films were to be admitted into Canada free of duty under the provisions of the Convention for Facilitating the International Circulation of Educational Films. But while this convention had already been ratified by a large number of countries, it, however, had not yet become operative. One of the principal difficulties was that under its provisions films had first to receive a certificate of their educational nature from the International Institute of Educational Cinematography at Rome.

The British Parliament had, however, under Clause 7 of the Finance Act, 1935, allowed for a much simpler procedure as far as countries in the British Empire were concerned.

A film produced by a person established in the British Empire may be certified by the Board of Education for exemption from Customs Duty if they are satisfied that the film is of an educational character and has been certified to be of such a character by the Government of the country in which the film was made. They must also be satisfied that the laws of the country provide for a corresponding exemption for films produced in the United Kingdom.

Canada had still to take advantage of this British arrangement. This was done in November, 1936, when the Department of National Revenue, Ottawa, published the regulations in connection with the importation of films under Item 696a of the Canadian Customs Tariff. They were as follows:—

“Educational moving picture films of all widths, silent or sound, positive or negative, and sound disks or records designed for use with such films may be entered under Tariff Item 696a under the following conditions:

(a) If certified by the International Educational Cinematographic Institute as being of an international educational character under Article IV of the Convention for facilitating the international circulation of films of an educational character.

(b) In the case of a film produced by a person, concern, or

institution established in a foreign country, which is a signatory to the International Convention for facilitating the international circulation of films of an educational character, if certified by the Government of such foreign country, or by the person designated or recognised by such government for that purpose, to be of an international educational character, and the laws of that country provide for like treatment of films produced in Canada.

(c) In the case of a film produced by a person, concern, or institution established in any country in the British Empire, if the film is certified by the government or person designated or recognised by government of that country in the British Empire to be of an international educational character.

Every film shall be forwarded by the Collector to the Commissioner of Customs at Ottawa for review, and shall be accompanied by a certificate as to its educational character, together with a synopsis of the subject matter of the film as submitted, and no such film shall be entered under Tariff Item 696a which is not approved by the Commissioner of Customs.

The Commissioner of Customs may consult with any educational authority or authorities to satisfy himself as to the international educational character of the film under review and with the approval of the Minister such other conditions as may be thought desirable for the protection of the revenue may be imposed.

In case of a moving picture film being urgently required, it may be imported upon payment of duty, subject to refund if after review it is decided such film is of an educational character.”

Clause C provides for reciprocity with Great Britain in the exchange of educational films. Clause C permits the immediate free exchange of educational films between Great Britain and Canada, that is if the producers in the two countries are ready to make use of the facilities afforded.

Clause B, on the other hand, will presumably allow for a free exchange of similar films between Canada and the United States, in the event that the United States Congress should ratify the International Convention this year and that the United States Government should at the same time make provisions for similar tariff regulations to those already issued by the Canadian Department of National Revenue.

TECHNICAL ARTICLES OF THE QUARTER FROM ABROAD

Historical

Kinematographic experiences by R. W. Paul. (*S.M.P.E. Journal*, November).

How movie tools developed, with special reference to the evolution of sub-standard design. (*Movie Makers*, December).

How lenses were refined, historical notes on lens design. (*Movie Makers*, December).

Photography

The use of 16mm. film in an apparatus installed at Santa Anita Park, California, for timing and judging horse-races. (*S.M.P.E. Journal*, November).

X-ray photography, using the fluorescent screen, by Dr. R. Janker of Bonn. (*S.M.P.E. Journal*, October, and *Film und Bild*, October).

Fundamental types of lighting No. 2. Exterior lighting by A. Von Barsy. (*Filmtechnik*, October 1).

Theatrical Projection

The Acoustical Design of Theatres. (*S.M.P.E. Journal*, October).

Non-Theatrical Projection

The Business Screen, by F. Krase of the Bell and Howell Co. (*S.M.P.E. Journal*, October).

Claw versus Cross in sub-standard projection. (*Filmtechnik*, Sept. 22).

Home-made apparatus for the running of cycle-films in the classroom. (*Film und Bild*, October).

Processing

The Siemens-Berthon system for making copies from lenticular film. (*S.M.P.E. Journal*, December).

The periodicals which contain the articles cited above are available to members at the offices of the Institute.

WHAT THE BRITISH FILM INSTITUTE IS DOING

Governing Board

MR. C. M. WOOLF has resigned his position as a Governor of the Institute representing the Film Producers' Group of the Federation of British Industries, and Mr. M. Neville Kearney, Secretary of the Group, has been nominated in his place by the Group. Mr. Woolf had been a member of the Governing Board since the formation of the Institute and his resignation was received with great regret.

Membership

On January 31st, 1937, there were 720 full members of the Institute compared with 540 at the same date last year.

National Film Library

A copy of *Comin' thro' the Rye*, produced by Cecil Hepworth in 1923, with Alma Taylor supported by James Carew, Shayle Gardner, and Nancy Price, has been given to the library for preservation. Other important additions are *Waxworks*, the notable German production of 1924, directed by Paul Leni, and with Emil Jannings, Conrad Veidt and Werner Kraus in the leading rôles; *Television Comes to London*, the first film to be made for television purposes, presented by courtesy of the producers, the British Broadcasting Corporation; and a collection of newsreels relating to the abdication of King Edward VIII, and kindly given by Messrs. British Movietone, Paramount News Service, Pathé Gazette, and Universal Talking News. The two most recent additions to the Loan Section are *Birth of a Robot* (standard sound-film), the puppet film in Gasparcolor made for Shell-Mex, by Len Lye and Humphrey Jennings; and *Winter Sport in Austria*, a new 16mm. film produced for the Austrian State Travel Bureau.

Many members of the Institute have made use of the Loan Section, and the prints of early films illustrating the history of the cinema have been in especial demand. One of the results of the Library's activities has been the increasing attention given to early films by film societies in all parts of the country. The London Film Society has shown such films before, but "primitives" have occupied an unusually conspicuous place in its recent programmes. The Tyneside Film Society has shown many of the early films in the Library, and they have been borrowed also by the Manchester Film Institute Society, Oxford Film Society, Eton College Film Society, and the Friends' Hall and Walthamstow Film Society and others. A similar interest has spread amongst the schools. Mr. Buckland Smith, for example, has found the Loan Section of

considerable assistance in the course on film history which he is giving at Brentwood School. Equally important, film groups have been encouraged to look in their own localities for material of historical interest. The Manchester Film Institute Society last December gave a performance of three films which the Society had found in Manchester, and the East Kent Film Society has found a copy of a colour film made in 1912.

Guiding Opinion

The Institute has undertaken to prepare entertainment reviews each quarter for the *Mothers' Union Journal*, which has a national circulation of 300,000. It also provides monthly film reviews for *Home and School*, published by the Home and School Council of Great Britain, and for *The Signpost*, published by the National Council of Girls' Clubs.

The Institute has also been in touch with the editors of various educational papers regarding the regular publication of articles on educational films. As a result the Institute is to provide four articles for the *A.M.A.* and is to collaborate with *The Schoolmaster* and *The Teachers' World*.

Meetings

Officers of the Institute have visited the following places during the past quarter to give lectures and to consult with education authorities and educational and film societies: Ayr, Bath, Bristol, Cardiff, Colwyn Bay, Ealing, Edinburgh, Glasgow, Liverpool, Manchester, Newark, Northallerton, Sheffield, Wakefield, Walthamstow, York. Meetings have also been addressed in London.

Lists of 16mm. Films

The Institute has compiled lists of 16mm. films available from all sources in this country on Science (350), Geography (550), History (30), Industry (80), and Agriculture (30). The lists are now being circulated to the film libraries and will be printed and published separately as soon as they have been checked by the libraries. The lists give a short indication of contents, where these are not explicit in the titles, running time in minutes and number of reels, and the name of the library from which the films can be obtained. The lists are not selected lists of approved or recommended films, but references are given to reviews in the MONTHLY FILM BULLETIN of films which have been reviewed and all the films listed will in time be reviewed. Copies of the lists will be available on application free to members and to non-members at 6d. each, including

postage. Information about films on other subjects and about 35mm. and 9.5mm. educational films may be obtained on application.

Art Directors' Drawings for Canada

In June last the Tyneside Film Society organised an exhibition of original sketches for settings by Cinema Art Directors, accompanied by Production Stills, showing the actual appearance of each setting when constructed. This exhibition aroused widespread interest and the National Film Society of Canada approached the Institute with a view to the

preparation of a similar display for circulation in Canada through the National Gallery of Canada.

Thanks to the generous co-operation of Messrs. Gaumont British, London Film Productions, and Toeplitz Productions it has been found possible to collect and despatch 43 sketches and appropriate photographic stills representing the work of Vincent Korda, A. Junge and Andreiev. It is proposed to circulate this exhibition in Canada for a period of some six months. The Institute is considering the possibility of getting together a permanent collection of this kind which could be loaned to film societies.

B.F.I. BRANCHES

BECONTREE AND DISTRICT, Hon. Sec. : R. Gillion, Dagenham Adult Institute, St. George's Road, Dagenham, Essex.

The Society now numbers among its affiliated organisations the Dagenham Urban District Council, the London Co-operative Society, Becontree Heath Allotment Holders Association, Kingsley Hall, Becontree and District W.E.A. and other organisations connected with political, religious and general movements. Through the Society these organisations obtain films, the use of a projector, and technical assistance. The Society is making preparations for the production of a film on local life and as a preliminary to this has had lectures on production from John Grierson, Basil Wright, Thomas Baird, and Arthur Elton.

CARDIFF AND SOUTH WALES, Joint Hon. Secs. : Norman Davies, 1 Meliden Road, Penarth ; Idris Evans, 30 Machen Place, Riverside, Cardiff.

The Society was formed in October and recognised by the Institute in November ; membership is rapidly increasing. In October, Mr. Oliver Bell addressed a meeting on the objects of the British Film Institute, and in December, Mr. William Farr gave a public lecture illustrated by films on the history of the cinema. The Society has had three film shows ; the films included *Face of Britain*, *Thunder Over Mexico* and *The Man Who Knew Too Much*. Seven Committees have been formed, viz., Demonstrations, Viewing, Production, Publications, Social Service, Education and Technical, to cover the objects of the Society. Several enquiries have been dealt with by the Society, among them being one for advice on a Cine-Camera outfit for use in an average temperature of -20 degrees.

COLWYN BAY AND NORTH WALES, Hon. Sec. : Mrs. E. M. Dodd, Arenig, Holyrood Avenue, Old Colwyn, N. Wales.

This is a new branch formed late in 1936. In October Miss Plumer spoke on "The aims and work of the British Film Institute." A meeting has been arranged for February 4th at which Mr. William Farr will speak, and *Kameradschaft* will be shown. Arrangements are also being made for a special children's show at one of the local cinemas.

LONDON FILM INSTITUTE SOCIETY, Hon. Sec. : Miss Olwen Vaughan, c/o British Film Institute, 4 Great Russell Street, London, W.C.1.

The L.C.C. approved the Society's new constitution in November and the first Sunday afternoon show was held at the Forum Cinema, Villiers Street on December 6th. The programme included Flaherty's *Nanook of the North* and *Mediaeval Village*. On January 16th the main film in the programme was *West Front 1918* (Pabst) supported by Donald Taylor's film for the Glasgow Holiday Camp Fund *Give the Kids a Break*, Paestum an Italian film, and *Expansion of Germany* (G.B.I.). The next performance will be on February 14th when Lotte Reiniger's *Prince Achmet* is being shown.

Other activities of the quarter included a programme of G.P.O. films at the George V Theatre on Sunday, November

1st when the films shown included *Night Mail* and *The Fairy on the Phone*. On January 27th a programme of films made by well-known amateurs was shown ; films included *The Private Life of the Swallow Tail Butterfly* (J. N. D. Ridley), *Doomsday* (Miss Ruth Stuart), *Cornish Pyramids* (N. Walden), *Racing at Northolt Park* (Alex W. Angel), *Harvest of the Forest* (N. A. Burnford), *Red, Brown and Yellow* (N. L. Nathan).

MANCHESTER AND DISTRICT, Hon. Sec. : J. D. Sinclair, 716 Chester Road, Stretford, Lancs.

The Society held its first Sunday film show at the Tatler Theatre on December 6th. The programme consisted of *Blackmail*, *The Great Train Robbery*, *The Village Fire Brigade* (a pre-war British comedy) and *Insect Camouflage* (an educational film begun in 1913, suspended during the war, and finished in 1919).

MERSEYSIDE, Hon. Sec. : J. A. Parker, 5 and 6 Bluecoat Chambers, School Lane, Liverpool, L.

At the Society's opening night on October 5th, Mr. Bruce Woolfe spoke on "Double Feature Programmes" and showed some of his own films. Three film shows were held at the David Lewis Theatre as follows: October 20th, *Merlusse*, *Der Zebrochene Krug*, *The Little Chimney Sweep*, *Mail*, and *On Parade*; November 9th, *Janosik*, *Magie du fer Blanc*, *Rainbow Dance*, *Our Daily Bread*, *'Alt*, *Oo Goes There*; January 12th, *Bonnie Chance*, *Canal Barge*, *Band Concert* and *Birth of the Robot*. A complete programme of G.P.O. films has also been shown. The Society's Amateur Film Unit has been active and the 9.5mm. group showed their own films *Morning Boat* and *The Rise of Liverpool* on December 11th. The lectures of which details were given in *SIGHT AND SOUND*, No. 19, p. 110, have been given and were well attended.

The Society greatly regrets to announce the resignation of its chairman, Mr. F. Heming Vaughan, for reasons of health. Mr. Vaughan was the founder of the Society.

NORTHERN IRELAND, Hon. Sec. : W. H. Welply, O.B.E., Cooleen, Greenisland, Co. Antrim.

A film display was held in November in the Grosvenor Hall, Belfast. The programme included *Maskerade*, *On Parade* and *The Tortoiseshell Butterfly*. The Society's Monthly Film Bulletin has recently been enlarged with a view to the inclusion of more complete information.

YORK, Hon. Sec. : B. C. Lucia, Bootham School, York.

The Society held its first public meeting on December 3rd when Miss Mary Field spoke on her work and showed some films, and already has 150 members. His Grace the Archbishop of York is President of the Society and the Council, which includes the Lord Mayor, is fully representative of the civic, educational, social and film life of the city. 16mm. film programmes have been arranged for January 14th and February 17th, and it is hoped to present a 35mm. programme and a children's film programme in a local cinema before Easter. The first issue of a local film guide was made in January, 1937.

SCOTLAND

SCOTTISH FILM COUNCIL, Joint Hon. Secs. : C. A. Oakley, 188 Hyndland Road, Glasgow, W.2, and Stanley L. Russell, 14 Kelvin Drive, Glasgow.

The Council is preparing its plans for the 1938 Empire Exhibition (Scotland). Two Committees are to be appointed. The first is to equip and manage the Cinema Pavilion, and the second is to be responsible for the production of some documentary films dealing with Scottish life. Mr. John Grierson, in an address to the new-formed Stirlingshire Film Society, proposed that a fund of at least £20,000 should be collected, out of which the Scottish documentary films could be produced. He also proposed that a Committee, drawn from different Scottish cultural groups, should be appointed to supervise the scheme. The Council is at present examining this proposal.

The Scottish cinema movement continues to expand, and in consequence the Council's Monthly Bulletin has now a circulation of 7,300. The new-comers include the Stirlingshire Film Society and the Aberdeen and Stirlingshire Branches of the Scottish Educational Film Association.

The Council has had the pleasure of entertaining Mr. Oliver Bell, the new General Manager of the Institute. Mr. Bell attended meetings of the Council itself and of its four Panels. He was also present at a meeting of the Edinburgh Film Guild, at which he spoke on the relationship between the Institute and Film Societies, and on the same evening, after a memorable journey through the snow-covered and freezing countryside, at a meeting of the Ayrshire Film Society.

The viewing scheme for educational films is working well. Groups of school-teachers have already prepared their reports on a number of films. The Scottish Educational Film Association will shortly publish its Handbook for the guidance of teachers using educational films.

The Social Science Panel is considering organising a Scottish Conference on Films for Children in the autumn of this year.

The Amateur Cine Panel has completed its arrangements for the Amateur Festival in the Lyric Theatre, Glasgow, on Saturday, February 20th. As last year, the theatre seating 1,000 persons is likely to be "sold out."

SCOTTISH EDUCATIONAL FILM ASSOCIATION, Hon. Sec. : A. Inglis, 25 Tynwald Avenue, Burnside, Rutherglen.

Membership approaching 3,000. The Association now has three amateur cine sections—Glasgow, Lanarkshire and Edinburgh—in addition to its other teachers' groups. The Edinburgh section has just been formed and has had considerable publicity. A number of the films made by these groups will be first seen publicly at the Scottish Amateur Film Festival when it is hoped that some will win their way to a screening at the "finals" in the Lyric Theatre, Glasgow.

ABERDEEN, Hon. Sec. : A. Milne, c/o Messrs. Mackenzie and Wilson, 77 Crown Street, Aberdeen.

Membership 650. Arrangements for the beginning of the season were upset by the fact that the new Majestic Cinema was not opened in October as had been expected. After two meetings in His Majesty's Theatre, the Society is now established in conditions of unequalled luxury. Although the feature films have been considered to be, on the whole, rather better than those of last season, the members are chiefly impressed by the qualities of the "shorts"—even to the extent of suggesting that one programme should be made up entirely of shorts.

AYRSHIRE, Hon. Sec. : J. A. Paton Walker, 5 St. Marnock Street, Kilmarnock.

Membership 250. Five Sunday meetings have taken place at which the following films have been shown: *Gentlemen in Top Hats*, *Rainbow Dance*, *Night Mail*, *The Virtuous Isidore*, *Birth of the Robot*, *Housing Problems*, *The Town of To-morrow*, *Don Quixote*, *Der Hauptmann von Koepenick*, *The Battleship Potemkin*, *Bonne Chance*, *Ali Baba*, *Great*

Cargoes, *The March of Time No. 7*, *Eriskay*, *En Natt*, the *Nutrition* film, *Granton Trawler*, *On Parade*, and a *Fischinger Abstract*. Three further Sunday film shows are planned for this season. On December 6th Mr. J. Colin McPherson lectured on "Cinema."

DUNDEE AND ST. ANDREWS, Hon. Sec. : G. Edwin Geddes, Scotswood, Wormit.

Membership 350. The Society has shown a satisfactory increase in membership but it is still in the unique position among Scottish Film Societies of facing financial difficulties. It hopes to pay its way this season but is unlikely to do much to clear off the debt left from last season. A drive for more members is being launched.

EDINBURGH FILM GUILD, Hon. Sec. : Douglas A. Donald, 16 Great King Street, Edinburgh, 3.

Membership 650. Four Programmes have been given since October 25th. (1) *Die Ewige Maske* with *Nutrition* and a selection of similar shorts with a medico-social aspect. (2) A two-feature programme of *Marchand D'Amour* and *Once in a Life Time*. (3) *Merlusse* and a selection of shorts. (4) *Three Songs of Lenin* and *Soap Bubbles*. There have been well attended discussions in the Caley Hotel after each show.

GLASGOW, Hon. Sec. : D. Paterson Walker, 127 St. Vincent Street, Glasgow, C.2.

Membership 950. The following films were included in the Society's ordinary programmes this season: *Workers and Jobs*, *Metropolitan Nocturne*, *Night Mail*, *The Student of Prague*, *Behind the Silver Screen*, *We are Seven*, *Birth of the Robot*, *Nutrition*, *Marchand D'Amour*, *And So To Work*, *Rainbow Dance*, *Das Gestohlene Herz*, *Ali Baba*, *Merlusse*, *Die Ewige Maske*. The Society's Repertory meetings included *The Dragon of Wales*, *The Beach Party*, *The Cure*, *Once in a Life Time*, *Blackmail*, *On Parade*, *Twentieth Century*, and *Zoo in Budapest*.

INVERNESS, Hon. Sec. : John Mitchell, Royal Bank Buildings, Inverness.

Membership 150. Two meetings have been held this season: November 10th, *Gentlemen in Top Hats* and *Gentlemen in Crowns*, *Night Mail*, *Easy Street* and *Episode*. December 10th, *Fortress of Peace*, *The Key to Scotland*, *Magie du fer Blanc*, *Bonne Chance*.

STIRLINGSHIRE, Hon. Sec. : Miss M. Dingwall, 4 Abbeyview, Causewayhead, Stirling.

The most recent of the Scottish film societies. Membership 150. Three Sunday performances have been held as follows: November 29th, *O'er Hill and Dale*, *Night Mail*, *Fischinger Musical Abstract*, *On Parade*, *Maskerade*. December 13th, *Face of Britain*, *Carmen*, *Rainbow Dance*, *Gentlemen in Crowns*, *So Ended a Great Love*. January 17th, *Fortress of Peace*, *Enough to Eat?* *Peculiar Penguins*, *L'Atalante*. On December 8th Mr. John Grierson delivered an address to the Society calling for a supply of good Scottish films in time for the Empire Exhibition in Glasgow in 1938.

SCOTTISH CHURCHES FILM GUILD, Hon. Sec. : John G. Bridges, 100 Princes Street, Edinburgh.

Membership of the Guild has been increasing steadily. Lord Tweedsmuir has consented to be Honorary President of the movement, which numbers amongst its Honorary Vice-Presidents, Sir Steven Bilsland, Bart., The Right Rev. Bishop Reid of Edinburgh, and Sir William E. Whyte. The present policy of the Guild is one of decentralisation, the membership being divided into three geographical groups. Each group will function under an Honorary Secretary, in arranging for its own programmes and film supplies, but the cost of the projectors and film hires will be borne by the Council of the Guild, which has its headquarters in Edinburgh. Another interesting feature of the Guild's activity is the competition arranged for amateurs, who are invited

to send in films, up to 400 feet, dealing with subjects which they consider suitable for the Guild's programmes. Two prizes are offered, the first being £10 10s., and the second £5 5s., and the Guild will be able to make such copies as desired.

GLASGOW SCHOOL OF ART CINE SECTION.

This pioneer school art group has done extremely well at competitions and one of its members, Mr. Norman MacLaren, has already become a professional. The group has been most enterprising in its use of colour and has just completed a propagandist film, employing puppets, on a pacifist theme.

HAMILTON AND DISTRICT CINE SOCIETY, Hon. Sec. : John Moffat, 49 Scott Street, Hamilton.

On October 19th, the late Mr. Thomas Ormiston, C.B.E., gave an address on "The Modern Cinema" at the Society's opening meetings. Weekly meetings with lectures and demonstrations are being held.

METEOR FILM PRODUCING SOCIETY, Hon. Sec. : Miss Peggy L. Clark, 15 North Gardner Street, Glasgow, W.I.

Production of *Fourth in Hand*, a fantasy of the card-table, commenced in September, and is proceeding steadily. This film will run to about 600 feet., 16mm., and it is intended to enter it for the Scottish Film Festival in February. A propaganda film, 400 feet, 16mm., was made recently for the Glasgow branch of the Y.M.C.A.

Three demonstrations of its films are being given by the Society to other local organisations this season. Other items scheduled are a visit of members to the premises of Scottish Films Productions Ltd., on December 29th, and a display of all the Meteor films so far produced, to new members who have not hitherto had a chance to see these.

Recent addition to the Studio equipment includes apparatus for musical accompaniment to any films screened in

the studio. The Studio, which has a projection booth and proscenium permanently installed, can be used as a cinema theatre as well as for production. Professional producers sometimes hire the Meteor Studio for film production purposes. 15 kilowatts are available for lighting. A list of Meteor films, available on hire to other societies, is available on application to the programme secretary.

WAVERLEY AMATEUR CINE CLUB, Hon. Sec. : Miss E. H. Kemp, 10 Valleyfield Street, Edinburgh.

This Club has been recently formed with the object of bringing together all who have an interest in amateur cinematography. Meetings are held on the first and third Friday evenings of each month at 7.30 in the rooms at 18 George Street, Edinburgh.

OVERSEAS LEAGUE, Hon. Sec. : John G. Bridges, 100 Princes Street, Edinburgh.

The League places at the disposal of Education Authorities and Committees throughout Great Britain facilities for Film Displays dealing with the life, scenery, and industries of the Dominions and Colonies. These Displays are entirely free of cost to the Authorities concerned. 35mm. film is used and the Displays are usually given in large and central cinemas.

The League represents the Imperial Institute in Scotland and its film work is carried out in close co-operation with that body. By maintaining a supply of 16mm. films at Edinburgh and placing them, free of charge, at the disposal of Education Authorities and other bodies interested, the League not only spreads knowledge of the Empire but also renders very valuable service to the Scottish educational bodies concerned.

From October to the end of December, 1936, the League showed these Empire Films to some 55,000 Secondary school children and over 5,000 adults in all parts of the country.

RELIGIOUS FILM SOCIETIES

CINEMA CHRISTIAN COUNCIL, Sec. : T. H. Baxter, Gwydir Chambers, 104 High Holborn, London, W.C.1.

The Council is steadily consolidating its position, new Correspondent Members have been appointed, more Associate Members enrolled, and the Sheffield C.C.C. has been formed. Enquiries from all over the country and from the Colonies indicate the growth of interest in religious films. The "C" Unit, an amateur unit sponsored by the C.C.C. have produced their first films which are now in use. At the request of the Chelmsford Diocese this Unit has completed for them a film showing some of the varied activities of the Diocese, in connection with the appeal for churches in the new area. The production of this film marks a development of considerable significance. The Viewing Panel appointed by the Council and the B.F.I. has been authorised to take within its scope the suggestion of suitable subjects for religious films and to be prepared to advise as to methods of treatment. The C.C.C. as the authoritative body for the Christian Churches on religious films has been asked and has given its opinion on *The Green Pastures* and *Golgotha*.

MISSIONARY FILM COMMITTEE, Sec. : T. H. Baxter, Gwydir Chambers, 104 High Holborn, London, W.C.1.

The Committee has carried through some successful showings with its films *Thro' China and Japan* and *Beginning at Jerusalem* during the autumn. The demand for the Committee's sub-standard films has been overwhelming. The new films *Kamalam* and *Burma* had a first run of five weeks at the Polytechnic Theatre. Both films had an excellent press and met with warm appreciation. They are now booked for showing in the Provinces and in London.

CATHOLIC FILM SOCIETY, Organising Sec. : Rev. Ferdinand Valentine, O.P., 36 Great Smith Street, London, S.W.1.

The ambitious plan of giving four repertory shows at the same place in one week has proved successful. Both Fr.

Francis Young, addressing the first display at Millicent Fawcett Hall on Wednesday, November 4th and Fr. Gilbey, O.P., who spoke at the shows on the Friday and Saturday following, were greeted by a numerous and enthusiastic audience, and the principal films, *Dominican Mass*, *Aran of the Saints*, and *Mount Melleray* are valuable additions to the Society's growing list of films made. These films will be available from the Catholic Truth Society Film Library. The Saturday afternoon children's show was packed.

At the second annual general meeting the following officers were elected: Chairman: Rev. Francis Young; Vice-Chairman: Dom Wilfrid Upson, O.S.B. and Arthur Leslie, manager of the Polytechnic Cinema; Organising Secretary: Rev. Ferdinand Valentine, O.P.; Honorary Treasurer: Miss D. M. Retchford. Bishop McNulty of Nottingham continues as President.

Reviewing the past year, Fr. Valentine said that progress had been made in all three groups, Production, Projection and Mime. Eight films have been contributed to the C.T.S. Film Library and in addition to the usual bookings from parish halls and schools an independent display has been given at the Lewisham Town Hall with great success, now to be followed by Finsbury and Battersea Town Halls on January 25th and February 19th respectively.

The Mime Group has formed a class under Miss Julia Murray, from the London Academy of Dramatic Art.

Finally, the Society is gradually forming the nucleus of a Central Film Bureau, which by arranging exchange of copyright will help to circulate Catholic sub-standard films throughout the world. There are a few vacancies in the Mime and Production Groups, regarding which enquiries should be addressed to the Organising Secretary. Any Catholic interested in acting or cinematography would find the work of great interest. At the January display the programme was comprised of request films, including *Morning Offering*, *Holy Matrimony*, *Aran of the Saints*, *Mount Melleray*, and *The Dominicans of Woodchester*. The last-named film introduces a colour sequence with telling effect.

RELIGIOUS FILM SOCIETY, Gen. Sec. : The Rev. Stanley W. Edwards, Gwydir Chambers, 104 High Holborn, London, W.C.1.

Over 1,000 demonstration showings of the Society's films have already been given this winter. Widespread interest has been created and many enquiries about projectors and religious films have been received. The Society's Production Unit have been at work, and further facilities for the production and handling of film material have been secured adjacent to Henderson's Film Laboratories at South Norwood. The production of the films, *Te Deum* and *Tyndale*, is still in progress. Two one reel silent films have been made

from *The Royal and Ancient City of Canterbury* under the titles *The Mother Cathedral* and *Canterbury Pilgrimage*. Inasmuch has been prepared in silent form. So many applications have been received for films for Lent and Easter that it is impossible to meet the demand. A silent version of *Barabbas* is being prepared and a reel depicting the places associated with the Passion is being re-edited. In this way it is hoped to make available material which is suitable for this special season. Preliminary arrangements are being made for the second Religious Film Summer School. This will be held at "Highlea," Hoddesdon, during the last week of May.

FILM SOCIETIES

BILLINGHAM, Hon. Sec. : H. S. Coles, 3 Cambridge Terrace, Norton-on-Tees, Co. Durham.

On December 22nd the Society gave a special children's programme at the Billingham Picture House. The films included *Mickey's Fire Brigade*, *Playful Pluto*, *Water Babies*, *The Big Bad Wolf and Young Things*—a film of young birds and animals. On January 20th the Society's 38th performance included *Shipyard*, *Ali Baba*, *Post Haste*, *Who Killed Cock Robin?* and *Bonne Chance*.

EAST KENT, Hon. Sec. : Miss M. M. Robson, M.A., 133 Northdown Road, Margate.

The Society was successfully inaugurated by Mr. W. E. R. Macartney, author of "Walls have Mouths," on October 25th, when the main picture was *The Road to Life*. The Society has already shown *En Natt* and *Remous*, *Night Mail*, *Sea Urchin*, *Colour Box*, *Housing Problems*, *Der Kleine Schornsteinfeger*, *Gentlemen in Crowns*, *Soap Bubbles*, *Cardinal Richelieu*, a colour film of about 1912 discovered by a member, and on January 10th *The King's Stamp*, *Rainbow Dance* and *Sous les Toits de Paris*. Programmes on January 31st will include *Chapter and Verse* and *Kameradschaft*, and on February 21st the *Nutrition* film, *Landbuilders* and *Battleship Potemkin*. Performances are held at the Cameo Cinema, Cliftonville.

ETON COLLEGE, Sec. : W. W. Williams, The Old Christopher, Eton College, Windsor.

On November 21st this Society's 19th programme consisted of *On Parade*, *Early Newsreels*, *Musicland*, *The Informer* and the *U-Boat Campaign*, a film made on board a German submarine and captured by the British. This film has been presented to the Society by Sir Harold Snagge.

FILM SOCIETY, LONDON, Sec. : Miss Barbara Frey, 56 Manchester Street, London, W.1.

At its first performance the Society showed Ptushko's puppet film, *The New Gulliver*, and the American documentary film, *The Plow That Broke the Plains*, made under the auspices of the Resettlement Administration. On December 13th its programme included Georg Höllering's *Hortobagy*; a film of the eighteenth century Royal Swedish theatre at Drottningholm; and two primitives, *Death Preferred*, from the Cines studios and *The Beetle's Deception*, a Russian film believed to have been made in 1912. On January 10th the main film was *La Tendre Ennemie*, directed by Max Ophüls. The films to be shown will be chosen from among the following: *Youth of Maxim* by Kozintsev and Trauberg, *We from Kronstadt* by Tsigan, *La Vie Est à Nous* by Jean Renoir, *The Golem* by Julien Duvivier, and a Chinese film *Silk*.

HULL WORKERS, Sec. : W. J. Murphy, 49 Waverley Street, Hull.

On January 25th a conference was held to discuss the co-ordination of local film society activities. The following films were shown, *Shadow of the Mine*, and *Shanghai Document*.

IPSWICH, Membership Sec. : Miss G. M. Webb, 39 Bolton Lane, Ipswich.

Last October the Ipswich Film Society commenced its third season. The first season was a struggle of six performances of silent films on 16mm. stock given in a lecture hall. The second season began an even greater struggle in the same way, but after an illustrated lecture by Mary Field on "The Production of a Nature Film" the Society forged steadily ahead. This season the society has already given three performances of sound films, one of silent, and two illustrated lectures, the last-named being given by Edgar Anstey and Basil Wright. Among the films presented this season may be mentioned *The Road to Life*, *Mor-Vran*, *Kameradschaft*, *Sea Change*, *Kaleidoscope*, *The New Operator*, *Zut's Cartoon*, *West Front 1918*, *Lullaby Land*, *The Song of Ceylon*. The Society's first venture in film production, *The Turn of the Wheel*, was also shown.

LEICESTER, Hon. Sec. : E. Irving Richards, Vaughan College, Leicester.

On December 19th the Society's 34th programme included *Cardinal Richelieu*, *Kaleidoscope*, *La Belle au Bois Dormant*, *Band Concert*, *Bird Sanctuary* and *Bonne Chance*. On January 23rd *Deserter*, *Papageno* and *Cover to Cover* were shown.

MANCHESTER AND SALFORD WORKERS, Hon. Sec. : T. Cavanagh, 86 Hulton Street, Salford, 5.

On November 15th the following films were shown: *Tusalaya*, *Coal Face*, *Kaleidoscope*, *Port of Five Seas* and *Der Hauptmann von Koepenick*. On December 13th *Papageno*, *Nutrition*, *Rainbow Dance*, and *L'Atalante*. On January 17th *The Pacific Problem*, *L'Hippocampe* and *The Deserter*. On February 14th the feature will be *Hey-Rup I*.

NORTH LONDON, Hon. Sec. : H. A. Green, 8 King's Road, London, N.4.

The following Sunday performances have been given: October 28th, *On Parade*, *Nutrition*, *Getting into Hot Water*, *Safety in Electricity*, *L'Atalante*. November 25th, *Canal Barge*, *The Mine*, *Rainbow Dance*, *March of Time* (Special Edition), *Sabra*. December 20th, *Vormittagspuk*, *Shimmy Shriek*, *Ether Symphony*, *Moscow To-day*, *Barcelona News*, *Moana*. Mr. Legg has lectured to the Society on Realist films, and Mr. Jeffries on Animated Films.

OXFORD, Hon. Sec. : E. F. Bowtell, 105 Victoria Road, Oxford.

The fifth Sunday performance was given on January 10th: This was *England*, *See how they Run*, and *Crime et Châtiment*. The following programmes are planned: January 24th, *October* and *Industrial Britain*; February 7th, *Savoy Hotel 217*, *Birth of the Robot*, and *Development of the English Railways*; February 21st, *Die Ewige Maske*, *Fire Fighters*, *Expansion of Germany*.

PORTSMOUTH, Hon. Sec. : Miss K. Jean Roxburgh, Central Public Library, Portsmouth.

After some difficulty in obtaining permission for Sunday shows, the Society held its first performance of the season on January 17th at the Palace Cinema. The programme

consisted of *Der Hauptmann von Koepenick*, *The King's Stamp*, *Derwentwater* and a cartoon. *The Virtuous Isidore* was the feature film at the performance held on January 31st.

TYNESIDE, Hon. Sec. : M. C. Pottinger, c/o The Literary and Philosophical Society, Newcastle-upon-Tyne.

The Society held exhibitions on November 1st, November 22nd and December 13th; details of the programmes were given in *SIGHT AND SOUND*, No. 19, p. 113. The Society has arranged two special matinees for school children. The programme for the local branch of the Modern Language Association consisted of *Sans Famille*, *Arabia and Islam*, *On Parade*, and *The Band Concert*. The second matinee was organised in co-operation with the Newcastle Education Department. The programme was not intended to be educational and included *Bulldog Jack*, *On Parade*, *Nursery*

Island and a *Cine Magazine*. On January 24th the programme consisted of *Merlusse*, *Our Daily Bread*, a film made by Montague Amateur Pictures, *The Day Thou Gavest*, which has been directed by Mr. E. F. Dyer, and a puppet film. During the Spring Session Mr. John Grierson will lecture to the Society, and we are also hoping to have a lecture by Mr. Paul Rotha.

WOLVERHAMPTON, Membership Sec. : Miss D. Roston, 60 Great Brickkiln Street, Wolverhampton. Programme Sec. : E. L. Packer, Himley Crescent, Wolverhampton.

In December the Society showed *Housing Problems*, *Bird Sanctuary*, *Rainbow Dance*, and in January, *Nutrition*, *Chapter and Verse*, *Wings over Everest*. A G.P.O. Film Unit display will be held on February 3rd, and the films will include *Upstream*, *Weather Forecast*, *Night Mail*.

AMATEUR CINE CLUBS

ACE MOVIES, Chairman : Ben Carleton, 90 High Street Mews, Wimbledon, London, S.W.19.

The Society has collected an exhibition of stills from amateur productions dating back to 1927. At present in production, *Luna Park*, Future productions planned, *Marionetti*, *X. v. Rex*, and *Seven O'clock*.

BLACKHEATH FILM CLUB, Hon. Sec. : 72 Hervey Road, Blackheath, S.E.3.

The Society held its Annual Gala week in October, screening its two 800 feet films, *Release* and *School for Heroes*, together with local newsreel and other films by members. Other projection evenings were held on November 4th and December 9th. Every Sunday evening the Society holds technical discussions and lectures, illustrated by suitable films.

BOGNOR REGIS FILM SOCIETY, Hon. Sec. : Miss Cornish, Southernhay, New Barn Lane, Felpham, Nr. Bognor Regis.

The Society has now entered its fourth year, and is steadily growing. Production No. 6 is progressing favourably, and it is hoped to complete it by the end of February. The Society's cameramen have been continuing their experiments with Kodachrome and are making a *Symphony in Colour*. The Society's first Colour Film, on the Bognor Regis Carnival, was very successful, and was shown at a local cinema. Two sets of stills from the Society's productions were shown at the R.P.S. Exhibition. The Society will be pleased to hear from societies who have films for loan, from February, 1937, onwards.

BRONDESBURY CINE SOCIETY, Chairman : B. Ludin, 132 Notting Hill Gate, W.11.

In October the Society gave a show of amateur films at the Conway Hall, Red Lion Square, and the proceeds were devoted to a fund for providing projection apparatus for use in the wards of Queen Mary's Hospital for limbless men, Roehampton Lane. The Society's 16mm. film *Consider Your Verdict* was awarded a certificate in the Royal Photographic Society's competition this year.

CARDIFF AMATEUR CINE SOCIETY, Hon. Sec. : R. E. Coath, F.C.P.A., 54 Park Place, Cardiff.

During October the Society's first film *He Who Laughs Last* was completed and work has now begun on a more ambitious film to be entitled *Nothing Ever Happens*.

ELTHAM CINE SOCIETY, Hon. Sec. : F. Rainbow, 7 Spearman Street, Woolwich, S.E.18.

The Mayor of Woolwich attended the opening performance of the Society's film *Microcosmos* and spoke of the usefulness of the Society in the social life of the Borough. The film has also received wide press publicity. During November two films shows were given at the Woolwich War

Memorial Hospital. The Society is now concentrating on the design of sound-on-disc recording and projection apparatus.

KINGSTON CINE CLUB, Hon. Sec. : 24 Market Place, Kingston-upon-Thames.

The objects of the Club are to further the art of amateur cinematography in all its various departments, from writing the scenario, the production of the picture, to finally its projection, special attention being paid to films of an educational and instructional nature, and all members are expected to take up some individual line and to specialise in that particular branch. The Club has now four trophies, which are competed for annually, two in the Winter Season and two in the Summer Season. The Robinson Cup is presented for the best photographic work in any individual film taken during the Summer months. The Dixon Cup is presented for the best all round film taken during the Summer months. In the Summer Season the Durbin Plaque and the Founder's Cup are presented for the best "baby" film and the best team film respectively. For production purposes, the Club is divided into two or more teams which compete one against the other for the last mentioned cup. The Club has very fine studio premises, just outside Kingston, where all interior work is undertaken, and each member is given a definite job in the studio in accordance with professional practice, so that he may acquire the knowledge to enable him, if he so desires, to take up professional work.

Meetings are held Monthly during the Summer season and fortnightly during the Winter season, but during the Summer, production takes place every Sunday on location and occasionally on Saturday afternoons. Studio work takes place on any suitable week night.

WIMBLEDON CINE CLUB, Hon. Sec. : C. W. Watkins, I.A.C., 79 Mostyn Road, Merton Park, Surrey.

In many respects 1936 has been a record year for the Wimbledon Cine Club; the weekly meetings have been of a most instructive nature, and programmes of films from other clubs have helped considerably towards maintaining a social atmosphere. Among the lecturers who have visited the Club are Messrs. Adrian Brunel, Percy W. Harris, A. Vesselo, and Paul Rotha. A form of Associate Membership has now been formed and the meetings are being well supported. The two annual competitions for the "Brunel Cup" and "Harris Cup," which are awarded for the best film of the year and the best home processed film respectively were held in November. The Brunel Cup was won by Mr. T. McArdle, with his film entitled *So Came the Sun* and Mr. Harris awarded his cup to the Club, for their processing on *Holy Smoke*.

During January Mr. Brian Smith will commence production on an original story entitled *Swing Charlie* and Mr. W. Weedon has yet to complete *Unknown Motive*, a short film commenced during the early part of the summer.

Meetings during the New Year will include films from the Teesside Cine Club, and a welcome visit from G.P. Kendall who will give a talk on "Sound for the Amateur."

THE BRITISH FILM INSTITUTE

President : The Duke of Sutherland, K.T.

WITHIN thirty years the cinema has become one of the great industries of the world. Its influence for good or ill cannot be overestimated. In Great Britain alone the average weekly attendance at the cinema is about 20,000,000 and box office receipts are well over £800,000 a week. At the same time the teaching world has realised the value of the film as a teaching instrument and every month more Local Education Authorities or schools are acquiring and using projectors and films.

So vast and so powerful an industry needs all the guidance that it can receive from thoughtful members of the community. Realisation of this fact led in 1933 to the formation of the British Film Institute. Its purpose was set forth as the encouragement of the use of the cinema as a means of entertainment and instruction. It came to birth as a Limited Liability Company under the Companies Act, 1929, simultaneously with the passing of the Sunday Cinemas Act. To provide a solid foundation for its work the Privy Council gave it a grant from the Sunday Cinema Fund and this has been continued annually since.

THE INSTITUTE'S OBJECTS

In general, as has been mentioned above, the Institute exists to encourage the use of the cinema as a means of entertainment and instruction. Its objects are set out more precisely in the Memorandum of Association as :—

1. To act as a clearing house for information on all matters affecting films at home and abroad, particularly as regards education and general culture.
2. To influence public opinion to appreciate the value of films as entertainment and instruction.
3. To advise educational institutions and other organisations and persons on films and apparatus.
4. To link up the film trade and the cultural and educational interests of the country.
5. To encourage research into the various uses of the film.
6. To establish a national repository of films of permanent value.
7. To provide a descriptive and critical catalogue of films of educational and cultural value.
8. To advise Government Departments concerned with films.
9. To certify films as educational, cultural, or scientific.
10. To undertake similar duties in relation to the Empire.

In the three years of its life, the Institute has tried to implement the objects for which it exists. As an information centre it is unparalleled. Use is constantly made of its services not only by members of the general public but also by government departments, education authorities and schools, film societies and the film trade. It makes known the information in its possession in a general way through the quarterly magazine SIGHT AND SOUND which contains articles on general educational and technical topics. The Institute also publishes the MONTHLY FILM BULLETIN in which are reviewed fictional and non-fictional films of all types. An effort is made to assess their value either in educational terms or by their suitability for different types of audience. The Institute also publishes occasional leaflets and pamphlets, as for instance on Non-Theatrical Cinema Apparatus and Films, and subject lists of teaching films.

Through its expert Committees there is being built up a body of knowledge on the use of the film for many different purposes. In the main the emphasis of this work has been educational since this was the field in which there was most to be done ; the Institute has also concerned itself with entertainment Films for Children, and with Colonial and Dominion problems. Full details of the Institute's activities are contained in its Annual Report a copy of which will be gladly sent on request.

Last but not least of the Institute's activities is its National Film Library. Such an organisation was long overdue. Since it was nobody's business to preserve copies of films, many of the most important productions of the past have been entirely lost. That situation is now being remedied. Some 300 films have been rescued from the scrap heap or dug out of old lumber rooms and are now preserved for posterity. (Copies of some of the more interesting are available on loan to Full Members of the Institute.) The collection also contains copies of many modern films so that in years to come it will be possible for the student to see the stages in the development of the film and its technique as well as the social manners and customs of to-day.

MEMBERSHIP

Though the major portion of the Institute's finances is the Government grant, it is most important that it should have the material support of all bodies and individuals that have at heart the encouragement of the best type of film and the full development of the cinema. Obviously the best guarantee that its work shall be adequately performed is a strong membership and effective organisation throughout the country to co-ordinate local activities in the same manner as does the parent body in London. Film Institute groups already exist in most chief centres.

The membership subscription for individuals is £1 1s. a year (or 10/6 after December 31st).

Corporate bodies can become members of the Institute by paying an annual subscription of not less than £5 5s. This entitles the organisation to the same privileges as an individual member, and in addition it receives five copies of each of the Institute's publications.

Members are entitled to receive all the publications of the Institute. These include the quarterly magazine SIGHT AND SOUND, THE MONTHLY FILM BULLETIN, together with a copy of the Annual Report and such occasional leaflets as are published. They can also use the loan section of the National Film Library.

The Institute being a company limited by guarantee, it is necessary for intending members to fill up the form of application (which is to be found below) and send it to the Institute's office together with their subscription. A copy of the Memorandum and Articles of Association will be forwarded if desired.

Any further information desired can be obtained on application to The British Film Institute, 4 Great Russell Street, London, W.C.1.

APPLICATION FOR MEMBERSHIP

To the Governors of the British Film Institute.

I hereby make application to be admitted to membership of the British Film Institute and agree, if elected, to observe the provisions of the Memorandum and Articles of Association and the Rules and Regulations of the Institute for the time being in force.

I enclose herewith the sum of £1 1s. 0d. (or 10s. 6d. if after December 31st) and will pay annually on July 1st the yearly subscription of £1 1s. 0d.

Full Signature.....
(Title, Mr., Mrs., or Miss)

Address

Profession Date

SIGHT AND SOUND

This subscription form is for use of non-members of the British Film Institute. "Sight and Sound" is sent free of charge to members.

SUBSCRIPTION FOR FOUR ISSUES, POST FREE, 2s. 6d.

Please enter the following name as a subscriber to SIGHT AND SOUND for four Quarterly Issues commencing with the.....issue. I/We enclose Cheque for the sum of £ : :
Postal Order

Name and Address
Block Letters

This order may be handed to your newsagent or bookseller or sent direct to The British Film Institute, 4 Great Russell Street, London, W.C.1.

INDEX TO CONTENTS VOL 5 NO 17

Titles in italics indicate titles of films. Page numbers in italics indicate pages on which illustrations appear.

<i>Ah, Wilderness</i>	23, 25	Glasgow Experiment, by R. M. Allardyce	38	Pavlova	29
<i>Amateur Gentleman, The</i>	24	<i>Grain Harvest</i>	40	Physical Education Films, by R. E. Roper	36
<i>As You Like It</i>	5	<i>Granton Trawler</i>	8	Physical Education Films	47
Australia, Film Library in	4	<i>Great Crusade, The</i>	30	Plan for Cinema by Dallas Bower (Book Review)	45
<i>Bohemian Girl</i>	23	<i>Great Train Robbery, The</i>	16	Plumer, The Hon. Eleanor	4
B.F.I., Work of the Quarter	46	<i>Highlands of Scotland</i>	35	Reiniger, Lotte	13, 44
B.F.I. Branches	48	Hogben, Lancelot: The New Visual Culture	6	Rotha, Paul	5
Bruce Woolfe, H.	5	<i>Immortal Swan, The</i>	29	Rhodes of Africa	21, 25
Cambridge Arts Theatre	5	<i>Koenigsberg</i>	24	Scottish Educational Film Association	42
Canada, National Film Society of	3	<i>Lambs</i>	38	<i>Scraper Board, The Art of</i>	35
Canti, Dr. R. G. An appreciation	12	<i>Liebesmelodie</i>	3	<i>So Red the Rose</i>	23
<i>Cargo from Jamaica</i>	18	London County Council Experiment	42	<i>Soak the Rich</i>	22
Chinese Art and Cinematography	32	London Film School	9	South Africa, Film Institute in	4
Cinema To-day, by John Grierson (Book Review)	6	Lumière Celebrations	15, 16	<i>Spring</i>	39
Cinematograph Films Act, 1927	1	<i>March of Time, The</i>	31, 32	Statistical Survey of British Film Industry, 1934, by S. Rowson	44
Civic Education and the Film, by Thos. Baird	17	Medical Films, Catalogue of British	45	<i>Strike Me Pink</i>	22, 23
<i>Contact</i>	6	<i>Mickey's Polo Team</i>	24	<i>Student of Prague</i>	26
Continental Films, reviewed by A. Vesselo	26	<i>Milky Way, The</i>	22	Surgical Films, Lighting of, by R. G. W. Ollerenshaw	51, 53
Cooke, Alistair; Review of Films of the Quarter	20	Mills, E. F.; The Film Lesson	33	<i>Things to Come</i>	10, 24
<i>Death on the Road</i>	30	<i>Modern Times</i>	20	Titling Outfit, Home Made	41
<i>Desire</i>	25	<i>Monkeys</i>	39	<i>Town Settlement</i>	33
Documentary Film, by Paul Rotha (Book Review)	6	Moyné Committee	1	Twenty Years Under The Sea, by J. E. Williamson (Book Review)	43
Documentary Films, reviewed by A. Vesselo	28	Music for the Films, by L. Sabaneev (Book Review)	44	Ultra-Violet Recording of Sound	53
Film Driving Mechanisms, by S. R. Eade	53	National Film Library	16, 46	Vesselo, A., Continental Films	26
Films Lesson, by E. F. Mills	33	Newman, A. S.—Recollections	54	" " Documentary Films	28
Film Societies	49	News Theatres	4	<i>Village Harvest</i>	7
Films of the Quarter, reviewed by Alistair Cooke	20	<i>Night at the Opera, A</i>	21, 22	Vinten, W.—Recollections	55
		<i>Night Mail</i>	25, 28	<i>Weather Forecast</i>	19
		<i>Nursery Island</i>	31	Wolverhampton Experiment	42

INDEX TO CONTENTS VOL 5 NOS 18-20

Titles in italics indicate titles of films. Page numbers in italics indicate pages on which illustrations appear.

Absolute Music, by V. Solev	48	British Films, Future of	115	Colour Cinematography, by Major Klein (Book Review)	104
Africans, Films for, by G. C. Latham	123	Broadcasts, Films for School	53	Commentaries, by R. E. Roper	37
Agriculture and the Film, by B. A. Keen	151	Calvocoressi, M. D. (Book Review)	92	<i>Community Life</i>	147
Amateur Cine Clubs	114, 172	Canada, National Film Society of	6	Continental Films, by A. Vesselo	28, 84, 140
Amateur Cinematographer's Diary	189	Canada, Duty Free Importation of Films into	166	Cooke, Alistair—Films of the Quarter	22, 136
Amateur Films, by Alex Strasser	36	Canada, SIGHT AND SOUND for	122	<i>Cover to Cover</i>	87
Amazon, Filming the, by J. Blake Dalrymple	95	Censorship in England	4, 20, 75, 77, 136	Criticism, by Graham Greene	64
America, Educational Films in	158	" in France	5	Documentary Films, by A. Vesselo	30, 86, 143
<i>As You Like It</i>	80	" in Spain and Spanish Speaking Countries	5	<i>Ebb Tide</i>	147
Bantu Educational Kinema Experiment	38, 123	<i>Chapter and Verse</i>	9, 87, 89	Educational Conferences, Films at	118
<i>Becky Sharp</i>	11	<i>Charge of the Light Brigade, The</i>	136	Educational Films—	
Biology and the Film, by Dr. Julian Huxley	150	Chemical Plant Exhibition	58	New	43, 103
<i>Black Journey</i>	34	Children, Films for	1, 9, 53, 77, 128	Exemption from Customs Duty	118
Books on the Cinema	149	Children, Films for—		Empire, Film Libraries in the	6
Brass, Capt. Sir Wm.	63	by Sidney Bernstein	133	<i>Ex-Mrs. Bradford, The</i>	25
British Film Institute—		by Emanuel Miller	131	Exposing Cine Film (Book Review)	93
Annual Meeting	109	by Simon Rowson	129	Everyman Cinema Theatre	119
Third Annual Report	59	Cinematograph Films Act 1927	3, 62, 115, 120	Facts and Figures for 1936	117
Branches	54, 110, 168	Cinemicrography, by F. Goodliffe	161	Film Library, Modern Art Museum, by Iris Barry	14
News of the Quarter	52, 109, 167	Cine Titling Simplified (Book Review)	93		
British Films and the Empire, by Winifred Holmes	72, 73, 74	Classroom Film, by F. E. Mills	39		
		Classroom Methods, by John L. Hardie	154		

Film Music, by Kurt London (Book Review)	92
Film Production, by Adrian Brunel (Book Review)	35
Film Production, Art of, by Andrew Buchanan (Book Review)	35
Film Societies	57, 112, 171
Film School for Teachers	101, 159
Film and Theatre, by Allardyce Nicoll (Book Review)	91
Films of the Quarter	22, 78, 136
Four Star Scripts, by Lorraine Noble (Book Review)	149
French Educational Film Magazine	95
Fruitlands of Kent	40
Fury	22
Gaumont British Picture Corpora- tion	61
Glasgow Education Committee	45
Gray, Hugh (Book Review)	91
Great Ziegfeld, The	80
Green Pastures, The	76, 117, 119, 136
Greene, Graham, on Film Criticisms	64
Guernsey Granite	40
Happy Hampstead	90
Herring, Robert	10, 75
Historical Accuracy in Films	118
History Teaching Films	18, 100
Home in the Valley	147
It's Love Again	81
Jazz Singer, The	15
Kermesse Héroïque, La	61
King of Burlesque, The	24
Life of a Plant, The	46
Literature and Films	7
Little Chimney Sweep (Book Re- view)	148
Littlest Rebel, The	11
Lobsters	144
London After Midnight	88
London Wakes Up	145
Longer Feature Films	17
Looped Films, by Max Kaufmann	152
Louis Pasteur, The Story of	26
Lyon Blease, Professor W.	63
Man Who Could Work Miracles, The	7
March of Time, The	21
Marks, John—Films of the Quarter (Book Review)	78, 91
Mathematics and the Film, by Lancelot Hogben	150
Medieval Village, by H. L. Beales and R. S. Lambert	18, 145

Meynell, Francis—This Publicity Business	66, 67, 88
Mine, The	32
Modern Cinemas (Book Review)	149
Mountain, The	43
Movie Parade, by Paul Rotha (Book Review)	91
Movies on Trial, The (Book Re- view)	10
Moyné Committee	3, 62, 115, 120
Moyné Report, by Ivor Montagu	120
Mr. Deeds Goes to Town	78
Multiple Films, by H. E. Dance	50
Music Goes Round, The	11
My Man Godfrey	81
National Film Library	52, 109, 167
New Technique of Screen Writing, by Tamar Lane (Book Review)	149
News Theatres	119
N.W. Derbyshire	40
Nutrition	89
Out to Play	33
Pal, George, by Marie Seton	13
Peace Film, The	21
People in the Parks	145
Petrified Forest, The	82
Photography, by C. E. K. Mees (Book Review)	148
Physical Society's Exhibition	119
Physics and the Film, by R. A. Watson Watt	151
Plantation People	145
Plow that Broke the Plains, The	146
Plumer, Hon. Eleanor	63
Politics on the Screen	20
Polytechnic School of Kinemato- graphy	58
Projector, Choosing a	102
Projection, Sub-Standard	44, 97, 160
Projectors and Films for Schools	52, 160
Publicity, by Francis Meynell	66
Puppets on Parade, by Patricia Hutchins	69, 70
Rainbow Dance	83
Rawtenstall Education Committee Report	155
Red Army, The	31
Redundancy of Cinemas	5
Religion and the Screen, by Robert Herring	75, 76
Religion and the Screen	119
Religious Film Societies	56, 113, 170
Rembrandt	121
Robber Symphony, The	27
Rock Pools	147

Romeo and Juliet	79, 94
Romeo and Juliet (Book Review)	148
Rooftops of London	86
R.P.S. Exhibition	71, 165
Royal Society Conversazione	58
Rural Enterprise, by H. E. Parsons	47
Savoy Hotel 217	84
Scientific Film Congress, Paris	164
Scotland	55, 111, 169
Secret Agent	25
South Africa Film Advisory Board	125
South Australia, Visual Education in, by W. J. Adey	46
Soviet Cinema (Book Review)	94
Spencer, Dr. D. A.—Review Article on Colour Cinematography	104
Standardisation of 16 mm. sound film	107
Statue Parade	143, 145
Steamboat Round the Bend	23
Successful Film Writing, by Seton Margrave (Book Review)	93
Surrealist Films	119
Tatler Theatre, Educational Film Shows	102, 151
Technical Journals	108, 166
Technical Progress, 1936	163
Television and Film, by H. D. Waley	106-107
Television, Large Screen	163
Texas Rangers, The	65
Theda Bara	15
These Three	24
Trick Effects (Book Review)	93
Tudor Rose	35
Twenty-Five Years of Films, by G. R. Doyle (Book Review)	94
U.S.S.R., Education Films in, by V. Solev	156
Venice Exhibition	71
Vesselo, A.	27, 30, 83, 86, 140, 143
Way to the Sea	144
West Riding L.E.A. Vacation Course	99
Wife v. Secretary	11
Will Day, Death of	6
Will Hay's Report	10-12
Witness Chair, The	3
Wolverhampton Education Com- mittee Report	98
Work Waits for You	30
Zukor, Adolph	126

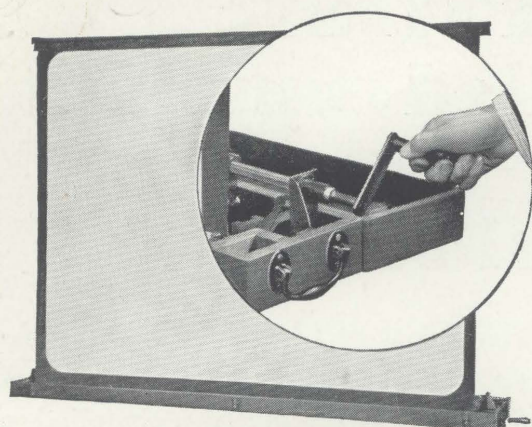
A Full Size Portable Screen

Size

84"

×

64"



ENSIGN MAXFLAT

An ideal screen giving a large picture, but occupying a minimum of space when folded. A device operates automatically as the screen reaches full extension imparting extra tension to the whole fabric, ensuring a smooth surface. Completely transportable. £17-10-0

ENSIGN Limited, LONDON, W.C.1

FILM ART

The Quarterly that sets a new Standard in
Criticism

I shall certainly see to it that all my friends become acquainted with your marvellous magazine and shall do everything in my power to see that your circulation is increased, for such a deserving magazine should and must eventually take its place in the top rank of magazines.

Edward A. Blatt,
PARAMOUNT PICTURES INC.,
NEW YORK.

A Publication of the Anglo-American Publishing and
Distributing Co. of London and New York

THE STUDIOS, 5, STEYNINGS WAY,
LONDON, N.12.

One Shilling

Sub-standard
in size—but

ILFORD

quality!

THE FILM WHICH
IS PERFECT FOR
EDUCATIONAL PURPOSES

SELO

16 mm. Safety
CINE FILM
NEGATIVE-POSITIVE

Selo 16mm. Negative-Positive Cine Film is the ideal film for the educationalist—it gives the 16mm. worker all the advantages of professional practice and quality—and has the great advantage that any number of positive prints can be made from the original negative—which is always available for further reprints when required. Selo 16mm. negative film is double coated—and possesses great latitude and anti-halation properties. It is of extreme speed and is available in orthochromatic and panchromatic emulsions.

Made in England by

ILFORD LIMITED
ILFORD LONDON

Gaumont-British **make an unequalled contribution** **to the use of** **the film in education**

- ★ **CONTINUOUS PRODUCTION** in collaboration with teachers and experts of specifically educational films. Supplied in 35mm. and 16mm. sound and mute editions with accompanying handbooks.
- ★ **SILENT AND SOUND PROJECTORS** adaptable to all needs, and silent projectors convertible to sound.
- ★ **FREE USE OF 40 G.B.I. SOUND FILMS** during first year of purchase.
- ★ **REGULAR SHOWINGS OF THE LATEST EDUCATIONAL FILMS** at the TATLER THEATRE, Saturday 12-1, Charing Cross Road, W.C.1.
- ★ **EXPERIENCED ADVICE** on all matters relating to the film in education.



Write or telephone for lists
and further information to the

GB. Instructional Films Bureau
Film House • Wardour Street • London • W
Phone: Gerrard 9292

GB. INSTRUCTIONAL LTD. FILM HOUSE, WARDOUR ST. LONDON, W.1